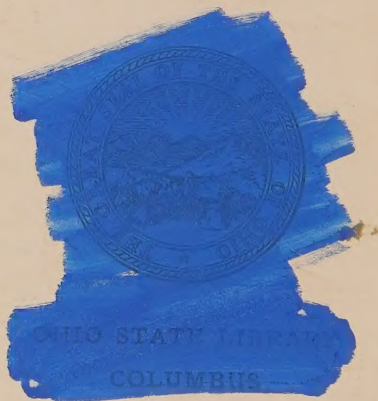


Discard











Digitized by the Internet Archive
in 2026



CONCENTRATION

CHARACTER READING
THROUGH
ANALYSIS OF THE FEATURES

BY
GERALD ELTON FOSBROKE

*WITH 56 ILLUSTRATIONS FROM ORIGINAL
DRAWINGS BY CARL BOHNEN*



G. P. PUTNAM'S SONS
NEW YORK AND LONDON
The Knickerbocker Press

138
F782
C1

COPYRIGHT, 1914
BY
GERALD ELTON FOSBROKE

Eleventh Printing



Made in the United States of America

THE PURPOSE

To incite to inquiry, criticism, research: Do not accept a single statement herein made without first proving it. Never apply a single rule herein stated without first from personal application and test ascertaining its truth; for out of scepticism, criticism, and inquiry come analytical argument and research; and out of argument, growth of knowledge.

G. E. F.

"On no man's forehead can you read his fate,
So interwoven is circumstance, but here
Is written out so much of one man's nature."

J. B. Beach.

Contents

	PAGE
THE HEAD	I
THE FOREHEAD	14
EYEBROWS	24
THE EYE	31
THE NOSE	42
THE MOUTH AND LIPS	52
CHIN AND JAWS	66
TEMPERAMENT	73
WHOLLY MENTAL—PLATE XXXIV	81
MENTAL PHYSICAL—PLATE XXXV	82
PHYSICAL MENTAL—PLATE XXXVI	85
SOLELY PHYSICAL—PLATE XXXVII	86
POINTS TO CONSIDER	87
PERSONAL MAGNETISM	89
WRINKLES—ACTION AND SPEECH	92
MISCELLANEOUS INDICATIONS OF CHARACTER	95
MISCELLANEOUS RULES	104
GENERAL INFORMATION	106
THE FACE—ITS CONFIRMATIONS AND CONTRADICTIONS	III

	PAGE
HOW TO READ FACES	117
KNOWLEDGE OF PHYSIOGNOMY AND ITS USES .	123
THREE DRAWINGS SHOWING THE RIGHT AND WRONG DEVELOPMENT OF A MAN	127
THREE DRAWINGS SHOWING THE RIGHT AND WRONG DEVELOPMENT OF A WOMAN	140
PLATE XLV	149
PLATE XLVI	154
PLATE XLVII	157
PLATE XLVIII	161
PLATE XLIX	164
PLATE L	167
PLATE LI	172
PLATE LII	175
PLATE LIII	178
PLATE LIV	180
PLATE LV	183
PLATE LVI	188

Illustrations

PAGE

CONCENTRATION	<i>Frontispiece</i>
PLATE I . . . THE HEAD	2
PLATE II . . . "	3
PLATE III . . . "	6
PLATE IV . . . "	7
PLATE V . . . THE FOREHEAD	14
PLATE VI . . . "	15
PLATE VII. . . . "	18
PLATE VIII . . . "	19
PLATE IX . . . THE EYEBROWS	26
PLATE X . . . "	27
PLATE XI . . . THE EYES	32
PLATE XII . . . "	33
PLATE XIII . . . "	36
PLATE XIV . . . "	37
PLATE XV . . . "	38
PLATE XVI . . . "	39
PLATE XVII . . . THE NOSE	42

		PAGE
PLATE XVIII .	THE NOSE . . .	43
PLATE XIX .	" . . .	46
PLATE XX .	" . . .	47
PLATE XXI .	" . . .	50
PLATE XXII .	THE MOUTH . . .	51
PLATE XXIII .	" . . .	56
PLATE XXIV .	" . . .	57
PLATE XXV .	" . . .	60
PLATE XXVI .	" . . .	61
PLATE XXVII .	" . . .	64
PLATE XXVIII .	" . . .	65
PLATE XXIX .	" . . .	66
PLATE XXX .	THE CHIN AND JAWS . . .	67
PLATE XXXI .	" . . .	72
PLATE XXXII .	" . . .	73
PLATE XXXIII .	" . . .	80
PLATE XXXIV .	TEMPERAMENT . . .	81
PLATE XXXV .	" . . .	84
PLATE XXXVI .	" . . .	85
PLATE XXXVII .	" . . .	90
PLATE XXXVIII .	WRINKLES . . .	91
PLATE XXXIX	MAN SERIES No. 1 . . .	130
PLATE XL .	" No. 2 . . .	131
PLATE XLI	" No. 3 . . .	138

					PAGE
PLATE	XLII	WOMAN SERIES	No. 1.	. .	139
PLATE	XLIII	"	No. 2.	. .	144
PLATE	XLIV	"	No. 3.	. .	145
PLATE	XLV	. CHARACTER SKETCHES		. .	152
PLATE	XLVI	"		. .	153
PLATE	XLVII	"		. .	160
PLATE	XLVIII	"		. .	161
PLATE	XLIX	"		. .	166
PLATE	L	"		. .	167
PLATE	LI	"		. .	174
PLATE	LII	"		. .	175
PLATE	LIII	"		. .	178
PLATE	LIV	"		. .	179
PLATE	LV	"		. .	186
PLATE	LVI	"		. .	187

TWELVE RULES

SHOULD BE LEARNED

1. Determine whether the physical or mental rules in the personality.
2. Decide upon the class of mentality, the temperamental type, whether positive or negative.
3. Mark well the manner and habits of movement and speech; those that are most natural are the truer and stronger characteristics.
4. Note the position of the ear.
5. Note the divisions of the face.
6. Note the first impression—if there is a definite one—and find the reason for it.
7. Develop and analyse physiognomical sensation.
8. Study the whole face, every feature in comparison with every other feature in the particular face studied and then in other faces as well; and study every face as a whole in comparison with other faces.
9. Remember the three principal points are head, eyes, and mouth.
10. Learn to visualise faces.
11. Be slow to make statements of what is seen.
12. Accept no statement in this book as true; prove each. Study one feature at a time until it is possible to combine the knowledge of all, and always remember that partial knowledge is worse than none.

CHARACTER READING

Character Reading

The Head

The head. An eminent lecturer, in speaking of the human body, has compared the head to the citadel of a great castle. Containing, as it does, the thinking faculties, or the brain, it may well be considered the treasure house, the strong tower, of a great king. Many people are ready to agree that the head and face are of certain significance in revealing personality, but few are willing to go a logical step further, and to admit that such means of revelation may be so recognised and tabulated as to be of definite statistical value. Yet such a contention is both reasonable and susceptible of illustration and proof. The study of the head is in itself a science under the name of phrenology, and so broad a field of research does this subject open to us that we can only touch upon it in this chapter. The aim here is to cover the subject of the head generally but not specifically.

The brain within the head is, as it were, the control-

ling factor, the actuating power; the face records the mind's thought, is the illustration of what is within.

As a man thinketh, so are his head and face; and as in our younger years we tend in this direction and that, so the brain will develop, and the bony structure will conform to the needs of the growth within.

Inherent and developed qualities. The formation of the head indicates the inherent mental characteristics, but the face reveals the active qualities that have been permitted to control.

When we see a man of generous physique, with a large head, broad shoulders, and capacious chest, we recognise him as doubtless belonging to what may be called "the successful group."

Warning. It is particularly necessary to sound a note of warning with reference to the study of the head. Do not consider one indication alone, but be careful to weigh one with another all qualities shown, taking into account the effect of one characteristic upon another, and reasoning as to the relative strength of each.

The "Bump" theory was exploded and abandoned years ago. Bumps as bumps indicate nothing, but the formation and shape of the head have been proved of importance as affording a substantial foundation upon which to build judgment of character.

An injury to a certain portion of the head will affect a particular faculty; and doctors have not infrequently succeeded in locating the portion of the brain injured,

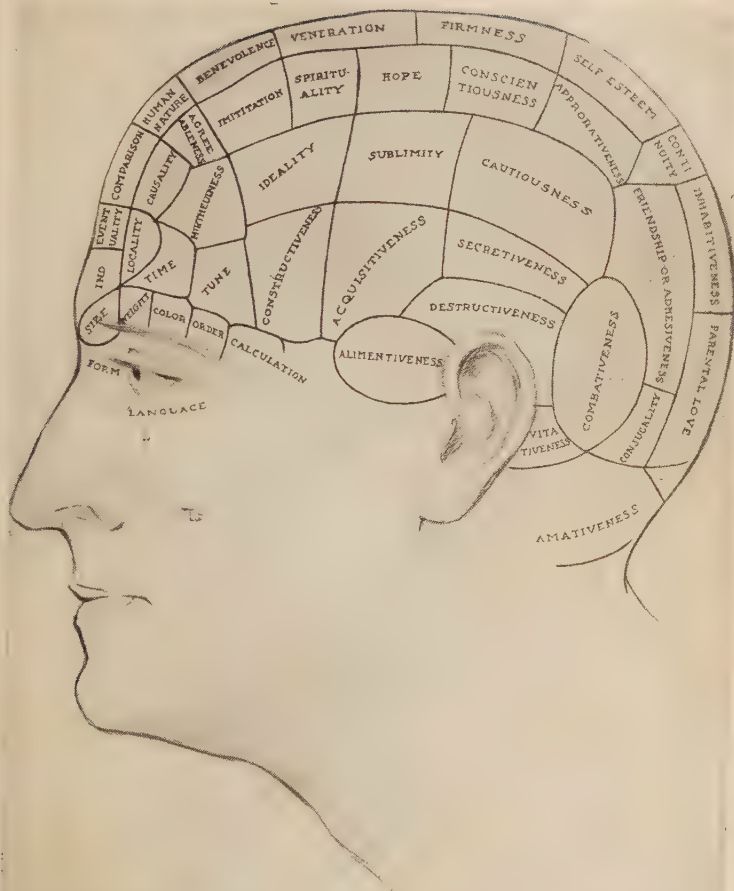


PLATE I



PLATE II

through their knowledge of the location of the faculty which was impaired.

Phrenological subdivisions of head. Refer to Plate I, and you will note the phrenological divisions of the head, and the faculties attributed to each portion. This chart is accepted as authentic by all of those who have made research in phrenology and in kindred subjects. Prove its correctness for yourself by choosing some subject, one whom you know well, with whose characteristics you are thoroughly familiar; then note the formation of the head of this subject, and you will find that the qualities which you know him to possess will be represented by development in the regions where these characteristics are shown upon the chart; and where your subject is deficient in mental attributes, there he will be correspondingly deficient in head formation.

Size of head, indicating size of brain, shows degree of power, other things being equal; but these other things are of great importance—viz., nervous sensibility, nervous energy, the general make-up or temperamental fibre of the subject.

It cannot be expected that the quality of the brain will differ to any material degree from the quality or fibre of the whole make-up; and if the nature and body, temperamentally and constitutionally, are coarse, the brain will likewise be coarse in fibre and sensory qualities, and, though the head may be large, the mental powers will be limited. On the contrary, if the

subject is of keenly refined, sensitive organism, the brain will be of like quality in receptiveness, productiveness, and activity; and though the head may be small, the mental powers may be great.

Correct location of ear. As size is of such importance, let us first consider the location of the ear. If an imaginary line be drawn from the inner opening of the ear on one side of the head to the same point on the other side, this line will pass through the point at which the spinal column connects with the brain. Therefore, the size of the intellectual brain is judged by the location of the ear upon the head and by the perpendicular and horizontal distances from the ear upward and forward.

Now imagine a straight horizontal line drawn from the outer corner of the eye toward the back of the head. If the ear is correctly located, this line will pass directly through the point at which the helix of the ear joins the head, two-thirds of the head being before the ear (measuring from the inner orifice of the ear to the outer prominence of the brow), and one-third behind the ear (measuring straight back from the opening in the ear). This shows the well balanced head. Plate II, Figure 2.

Divisions of the brain. The brain in front of the ear shows mentality, intellectuality, and developed as well as natural mental power; the brain directly behind the ear denotes physical vigor and strength of animal nature.

The heads of most women and of some men have

from three-quarters to four-fifths before the ear, with the ear a half to three-quarters of an inch below the correct horizontal line from eye backward. This indicates the extreme of mental qualities, with but little physical strength to support tendencies toward mental effort. Consequently, with no background of physical strength, and with little or no recuperative power, a person of this type will tend to mental overwork and to possible nervous prostration. Plate II, Figure 1.

A man's ear will often be found to be considerably above the correct line and in the centre of the head, measuring from the front to back. When the ear is so situated, unless there are strong facial indications to the contrary, the nature must be coarse and sensual, the animal overruling the mental. Such a man has little aim in life other than the gratification and satisfaction of physical cravings. Plate II, Figure 3.

In most women the mental nature is stronger than the physical. The physical strength and nature of men is much more strongly marked than is that of women. Therefore, in studying a woman's head, a basis of judgment must be relied upon somewhat different from that which is assumed in the study of a man's head. The two heads must be studied individually and must not be compared with each other unless this constitutional difference be borne in mind.

Do not misjudge these statements or those persons upon whom you pass opinion. The head may indicate

an excess of the animal nature and yet the face may show masterful will-power and control.

A degree of physical strength and intensity of nature is desirable; if in combination with large bone structure throughout, and if properly controlled, this will add strength and magnetism to the personality, force to the workings of the mind, energetic intensity to thought. When the back head is found slightly in excess, the side head formation is also usually decidedly pronounced; it therefore follows that with a greater development of the organs of caution, the mind and body will be slower to act, but the mind will be inclined to greater depth of reasoning. The heads of some men possessing fine brains are so constructed. Again, although the mental may far overbalance the physical, the vital power of the nature with pronounced bone structure may more than compensate for the physical deficiency and may give the creative power of energy and action which would otherwise be absent.

Divisions of brain. The cerebrum, or large brain occupies the whole top of the skull; the cerebellum, or smaller brain, fills the lower back part of the head. See Plate III. Note in observing the back and top of the head that the correct external formation, indicative of balance, is a complete half circle, from the nape of the neck to the root of the nose; the half circle not quite full toward the nape of the neck. Plate I.

Cerebrum or large brain. The cerebrum, or large brain, contains the actuating power which controls the

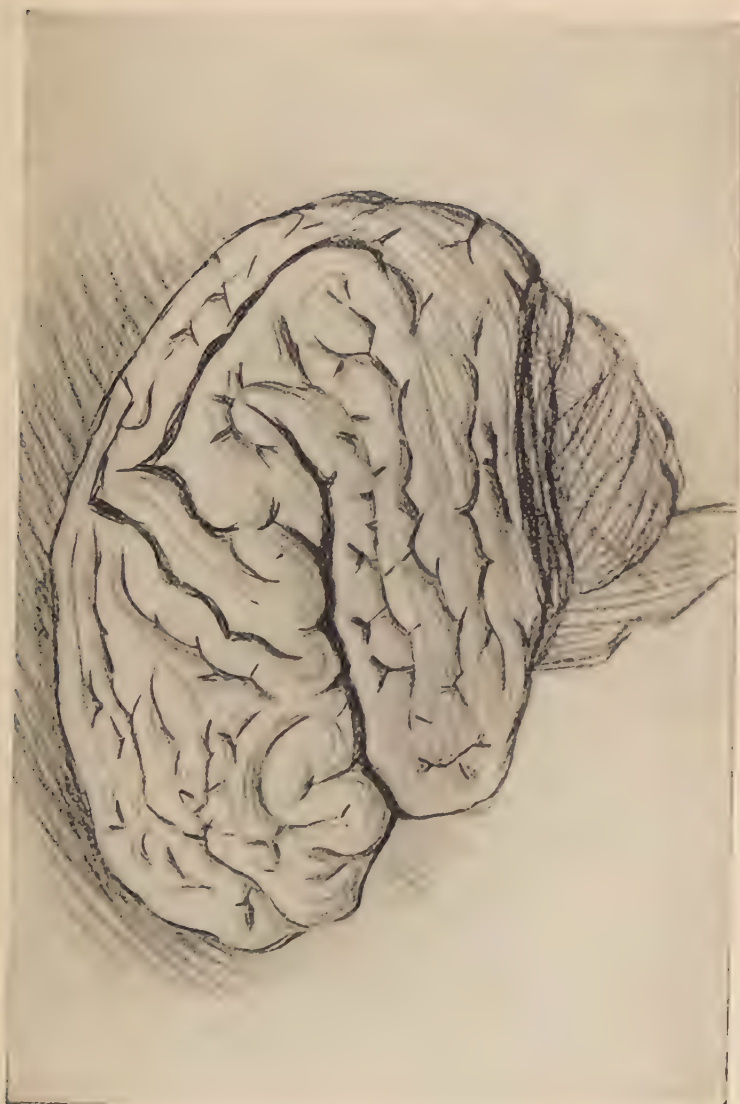


PLATE III



PLATE IV

qualities shown in Plate I, and includes all the qualities included under the chapter on foreheads.

Compare development. Again we repeat the warning—the degree of development of one quality must not be judged individually, for, although prominently noticeable, it may be so only because the surrounding formation is lacking, and not because of extraordinary strength of this particular characteristic. Each portion of the head must be considered in relation to the development, or lack of development, of the other parts. In considering the head formation do not overlook the fact that sometimes the most gifted, so far as talents are concerned, may yet, as a result of some one failing, meet with the least success; nor must you overlook the unquestioned truth that often the man of narrow head, the man with but one idea, so concentrates his energies that success to a greater or lesser degree crowns his efforts. Be sure to study all indications before drawing a definite conclusion.

RULES FOR READING THE HEAD

Moral sentiments. The higher and fuller is the crown of the head, the stronger are the moral sentiments, including conscientiousness, veneration, benevolence, hope, and spirituality; and if the top head is flat and low these qualities will be noticeably absent. Plate IV, Figures 1 and 2.

Constructive ability. The broader the head is just

below the crown and forward where the temples are located, the more pronounced will be the love of the ideal and the ability to build up. The personality will be happy, cheerful, and even-natured. Plate IV, Figure 2.

Love of life. The greater the fulness in and about the ears, the more decided will be the love of life; there will be a strong impetus toward self-preservation, a desire to fight and argue for individual rights, and a tendency to acquire and to hold on to what is secured, whether it be a mental or a material possession; there will be energy, some severity of temper, and strong animal tendencies, in conjunction with the slow-moving but deep-thinking mind.

Caution and commendation. Fulness and breadth in upper back head indicate caution; a love of commendation, praise, and admiration is noticeable where the upper centre back head is not full. Plate IV, Figure 2.

Amorous nature. Prominence of lower and middle back head indicates strong amorous nature, love of society, love of the opposite sex, strong maternal and parental instincts, a love of home and home associations, a keen desire to be surrounded by friends. Plate I.

Self-esteem. Self-esteem in its exaggerated form will be found where the head slants upward from the forehead to the back of the head, and also where the head at the back runs almost straight up, forming a

noticeable apex at the very back of the head. Plate IV, Figure 3.

Financial ability. Full side head in front of ears shows financial ability, constructive qualities, plenty of force, prudence, and sagacity in action.

EXPLANATION OF NAMES FOR QUALITIES FOUND IN THE HEAD AND FOREHEAD AS SHOWN ON THE PHRENOLOGICAL CHART

1. **Individuality** in a phrenological sense denotes a wish to examine into things, to study them individually, well developed powers of observation, inclination to acquire knowledge by absorption.

2. **Size** means judgment as to size, accuracy in judging distances.

3. **Weight** indicates ability to estimate weight, accurate observation.

4. **Colour** implies good taste in dress, artistic tendencies, a knowledge of the harmony of colours.

5. **Order** is having a place for everything, possessing a clear orderly mind.

6. **Calculation** denotes excellence in mathematics, mechanical ability, and practical reasoning power.

7. **Constructiveness**, inventive ability, creative genius in mechanical lines, ability to build up.

8. **Tune**, musical talent, knowledge of tune and harmony.

9. **Time**, judgment as to lapse of time.

10. **Locality**, ability to remember location of places, topography, the general direction.
11. **Eventuality**, memory of happenings.
12. **Comparison**, the habit of weighing one thing with another, reasoning power.
13. **Causality**, a tendency to find the reason for things, connecting cause and effect.
14. **Human nature**, knowledge of human tendencies, intuitive powers, presence of strong instinctive impressions.
15. **Agreeableness**, good nature, temperamental happiness, pleasant manners.
16. **Mirthfulness**, sense of the humorous, wit.
17. **Ideality**, love of the perfect, a longing for better things, ambition.
18. **Imitation**, tendency to copy others, lack of originality.
19. **Benevolence**, large-heartedness, generosity.
20. **Veneration**, reverence for old age, respect for superiors.
21. **Spirituality**, confidence in things spiritual, faith in the unknown.
22. **Sublimity**, love of the grand, vast, magnificent.
23. **Hope**, expectant anticipation, faith in accomplishment.
24. **Acquisitiveness**, desire to acquire, carefulness in expenditure, a love of holding on to what is acquired.
25. **Destructiveness**, tendency to pull to pieces,

possession of a large degree of physical power, and of executive qualities. (If this portion of the head is supported by a reasoning and reflective forehead, with good perceptive powers, there will be plenty of physical energy, force, and push.)

26. **Secretiveness**, the tendency to keep things to one's self, an instinctive avoidance of frank methods, an attitude that may lead to deceit.

27. **Cautiousness** is a kindred quality, but one that reaches out farther, inducing care in action conserving the safety of the life and the personal well-being.

28. **Conscientiousness** is indicative of an ambition to do everything, small things as well as large, to the very best of one's ability; a love for and keen sense of justice, both in relation to self and others; a knowledge of what is right and an anxiety to do it.

29. **Firmness**, stability of purpose; knowledge of the right, readiness to do it; steadfast adherence to a decision, perseverance.

30. **Self-esteem**, an appreciation of self, usually an inward knowledge of one's own virtues; if not extreme this proves a safeguard against many a temptation; self-esteem gives dignity and poise, qualities which command when the possessor is in authority.

31. **Approbation**, love of others' expressed appreciation for things accomplished, rather than satisfaction caused by an inward sense of having done well. This sometimes shows a smallness in an otherwise large nature, will sometimes lead to the objectionable

trait of constantly talking of self in the hope of winning an expression of admiration from the listener; a desire to excel, plenty of ambition.

32. **Continuity**, effort toward an end, tenacity of purpose, a desire to make one thing follow the other in natural sequence.

33. **Friendship**, impulse to defend a friend; if combativeness is also strong, readiness to fight for others' rights; willingness to deny one's self for the sake of those for whom one cares, although no ties of blood bind.

34. **Inhabitiveness**, preference for home and its surroundings rather than for travel and social life; an intense admiration for everything that is strictly personal, whether it is home, country, or family.

35. **Combateness**, constant wearing of a chip on the shoulder; a love of argument for argument's sake; courage both in the aggressive and the defensive.

36. **Parental love**, desire for children upon whom to lavish affection; tenderness in the care of children; tendency to caress and fondle the weak and helpless.

37. **Conjugality**, constancy in affection; the desire to love but one, desire to have one upon whom affection may be lavished.

38. **Amativeness**, the degree of attraction toward the opposite sex, as opposite, and because it is the opposite. This quality cannot be compared with affection for affection is lavished upon all of those cared for; amativeness is indicative of the degree of animal nature with which we are endowed, and of the urgency of the

desire for association with one opposite in sex. It is the one quality which all of the animal kingdom possess in common. In the coarser types of either man or woman the indications of this quality will be found to be so fully developed that the curve at the back of the head and neck is eliminated by rolls of flesh, showing an over-developed love of giving way to the pleasure of the senses. This nature is truly sensual as distinct from passionate, the sensual nature living in the dreams and imaginings of the mind, and taking a delight therein, lowering the whole mind and nature. The passionate nature, on the contrary, is continually looking for action, throwing the whole soul into effort, and is the intense nature which accomplishes and uplifts.

The Forehead

Our whole judgment is based upon comparison. The type most nearly perfect, the ideal in our own eyes, is compared with that less perfect, and so our opinion is formed. Therefore arises the need of correct knowledge from which to reason.

The forehead of a well balanced, evenly equipped mind ruling a vigorous physical nature must inevitably be well formed.

Balance means power. Balance means power and assures strength in all the different branches of thought and action which the trained mind and body of man have mastered. Extreme development of one quality is bound to overbalance the weaker qualities. A man may own genius by reason of great development in some one direction, but if he lack the sanity and poise lent by other executive qualities, how will his genius profit him?

The well-balanced forehead is broad, but not too broad; high, but not too high; full, but not too full. Here lies power, a perfect combination of all qualities working together toward one successful end. Plate V, Figure 2:

Perceptive forehead. The purely perceptive forehead is shown by great prominence throughout the lower portion of the head. This prominence creates brows and brings them forward and so results in the deep-set eye. This forehead, because of the decided lack in its middle and upper parts, seems to slant directly back from the eyebrow. Plate V, Figure 1.

Reflective forehead. The purely reflective forehead is shown by noticeable fulness in the middle and upper formation as it extends from side to side, the head being almost of pear shape, slanting from the crown towards the ears on each side, the upper portion overhanging the brows in the front. (This picture is extreme.) Plate V, Figure 3.

The truly perceptive forehead shows mental and physical energy; it indicates one who is quick to think and apt to jump to conclusions which are usually correct, but it shows a lack of ability to reason as to cause and effect or to think out and formulate a well-laid plan. It shows a keenly observant person, inventive, fond of sciences, gifted with intuitive judgment of human nature, but lacking in imagination and ideality. This type has the farsightedness which comes of perceptive power but not that which comes of a large vision enhanced by a vivid imagination. It possesses plenty of originality both in thinking and acting, an abundance of force, personal magnetism, and self-confidence where action is needed. Such an one has

plenty of friends and seldom makes enemies, in spite of lack of caution and tact. Plate V, Figure 1.

The wholly reflective forehead, on the contrary, shows a love of living in dreams. It denotes one who is imaginative, impractical, making plans with no thought or wish of fulfilment, lacking in energy to fulfil, slow in thought, slow in action, doubtful of personal ability, possessing splendid reasoning and comparative judgment but no power of analysis. Such persons are fearful of themselves; they fail to express the thoughts which come, do not give out to others that which is within, but constantly store gathered information away, they follow beaten lines rather than leave the path of the conservative; they never act upon impulse but are over-cautious, and they are foolishly sensitive over small matters which are of no importance. Plate V, Figure 3.

The balanced mind shows itself in an even division of powers. In this type the brow is slightly more prominent than are the middle and upper forehead; the head is wide from side to side but never bulges beyond its foundation either at the side or in front; it is high and slants slightly backward from the brow, with the upper third of forehead rounded to meet the crown. There are no angles; the head including the forehead makes a complete half-circle. Here will be found the mind with breadth of comprehension, ability to put two and two together correctly; here are reflective and reasoning powers to create plans and perceptive acumen



PLATE VIII



PLATE VII

to put them into execution by the force of energetic action. Plate V, Figure 2.

Infant's forehead reflective. Observe the forehead of an infant. The middle and upper thirds invariably overhang the lower third; the brow sinks in and there is no root to the nose. Here we have thought but no resulting action. The upper portion, the part of the mind used in unconscious thought, is prominent. It is the dream portion of the mind, the imaginative side born in us and which gradually develops itself. Instinct, imagination, comparison, and reflection are present, but perception, judgment, and analysis are lacking. These are developed only by experience and conscious thought. As the child grows, the brow develops and the nose comes forward to support it. Plate VI.

Deep thought requires more vitality than does physical effort; the child is stronger physically than mentally. The ear of the child is near the middle of the head, measuring from front to back, for nature seems to provide that the portion before the ear shall grow more rapidly during early life than does the portion of the head back of the ear. Consequently, as the child grows to maturity, the intellectual portion of the mind gradually becomes the stronger force, subordinating the physical tendencies. Nature always provides, if we only understand her laws; the correct proportion in one of mature mind is one-third from the ear backward, two-thirds from the ear forward over the brow. (More information in relation to this sub-

ject is given where the head comes under discussion.) Plate II, Figure 2.

Perception necessary to realise upon thought. The forehead of woman is more often than not of the reflective type, nearly always lacking in perceptive qualities, but making up in intuitive powers for the lack of perception. A woman's forehead is usually full in the upper two-thirds, showing high development of the imaginative nature. The reflective qualities, so overbalance the perceptive that there is sometimes not enough of perceptive power to enable the thinker to distinguish and lay hold of the conclusion for which she strives. It takes perception to enable us to express clearly in words the elusive idea that is within; and the deeper and more subtle the thought the greater must be the perceptive development in order to give voice to that thought in a forceful intelligible manner.

Equality of development in all faculties is to be sought for. Where you find the reflective part of the forehead abnormally developed, as evidenced by undue prominence, it must be at the expense of some lack elsewhere. The same is true in the lower portions. Right construction of the forehead will show good creative agencies above,—reasoning and comparative powers,—associated with strong executive ability below. Such a forehead insures the careful formulating of plans that will promptly be put into effect.

Muscles of forehead. Last, but not least, let us mention the necessity of using the muscles of the fore-

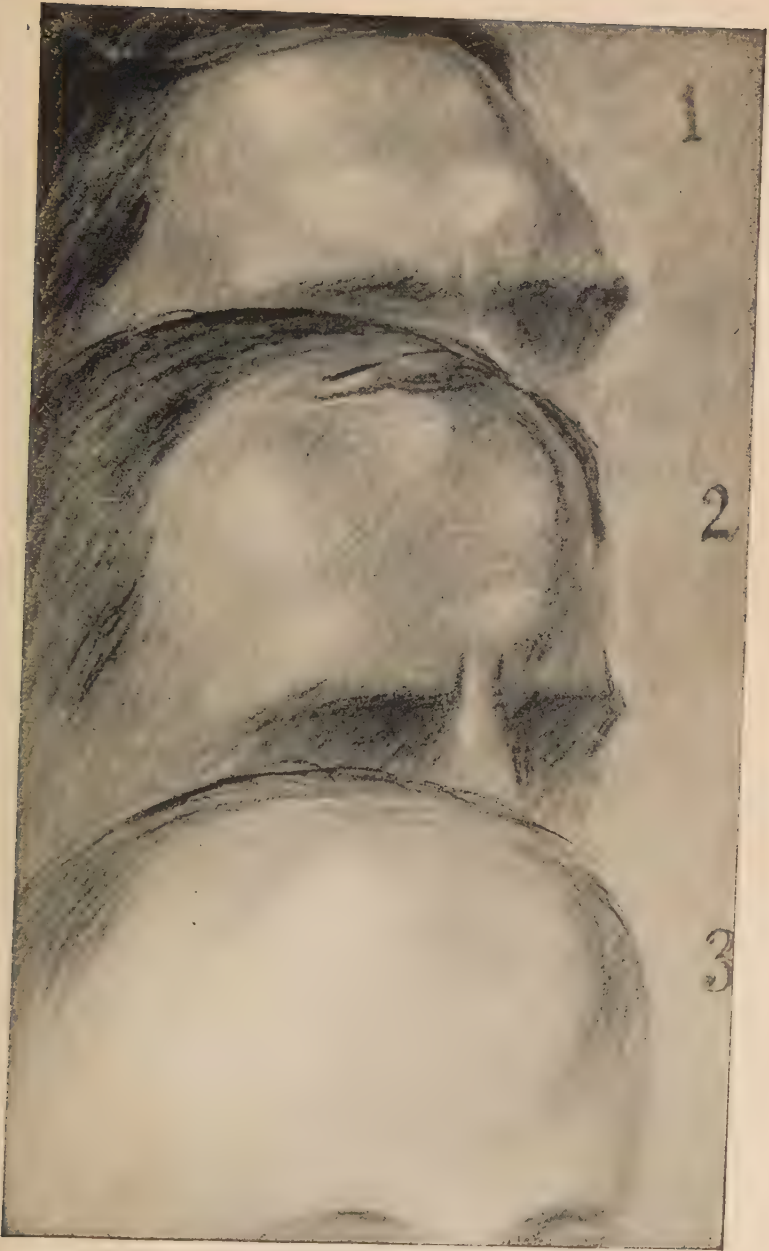


PLATE V.



PLATE VI

head. As all muscles are kept flexible only by exercise, so must the head muscles be kept pliable by use. The heavily muscled forehead, becoming tense one moment, relaxing the next, gathering into knots here, and smoothing itself out there, is the forehead of power, ability, and genius, the forehead of the originator and inventor. Plate VII, Figure 2.

Bone structure. The bony structure shows quality and degree of power; the muscular tissue shows the degree to which that power is utilised. The smooth forehead without wrinkles shows sluggish weakness of mentality, narrowness of mental scope, and often smallness of nature. Plate VII, Figure 3.

The importance of proper formation and proportion will be fully appreciated if Plate VIII is given careful study. Note that Figure 1 shows the forehead overfull in the upper part, leaning forward beyond the foundation upon which it is built. The perceptive organs in the lower forehead are absolutely lacking. This is an idiot born, imaginative and foolish, but quite harmless, grinning inanely at everyone. The face shows the utter lack of directed thought.

Figure 2 shows the opposite extreme. The perceptive brow shows motion and action; the lack of the reflective faculties indicates the likelihood of violence done without cause. The narrow eye and pointed face show the cunning and subtlety of one who must be watched. The whole face shows desire for action but lack of persistent purpose. This is also an idiot, but,

unlike that of Figure 1, he is of the violent type, dealing blows without reason. These illustrations present a strong contrast in their make-up and prove conclusively that too much of any one quality is as detrimental as too little.

RULES FOR READING THE FOREHEAD

Constructive tendencies. Width in the lower third, breadth through the centre of the head from side to side, just in front of the ears, shows constructive tendencies, ability to build up, a fondness for science, invention, a reaching out for knowledge along all lines. Plate IV, Figure 2.

Orderly mind and habits. Prominence of the brow immediately over the outer corner of the eyebrows and extending backward and upward upon the forehead in a sort of ridge, indicates an orderly mind and habits, a mind that will know what it knows without reflection, an individual who will have a place for everything and everything in its place. Plate VII, Figure 2.

Tactless obstinacy. Low, narrow forehead, with sunken temples, will carry with it narrowness of view, obstinacy of purpose, an anxiety to adhere to beaten paths, to walk where others have trodden, a lack of interest in, almost an aversion to, new ideas. It indicates a person inclined to be tactless and opinionated, lacking in diplomacy, constant in affections, but often inclined to nag those who are dearest, rather fond of

finding fault, practical in the extreme. Plate VII, Figure 4.

Slowness of thought. Straight, perpendicular, angular foreheads are not so capacious or versatile as the arched forehead with oblique lines; they are found in those who are inclined to be cold, slow of thought and action. Plate VII, Figure 1.

Enthusiastic sanguine nature. Full upper forehead shows enthusiasm, optimism, pertinacity; a sanguine, hopeful nature.

Poor comparative powers. Low, flat, wide forehead shows one who lacks in imagination, benevolence, reverence, executive ability, knowledge of human nature; has poor comparative powers; has plenty of conceit and self-confidence; is strongly energetic, but his efforts are frequently so misdirected as to be wasted.

Abstract thinker, analyst. Knotted brows, fully developed muscular tissues over the brows, with full forehead, indicate the abstract thinker, the analyst, the skeptic, the inventor; and the mentally energetic critic. Plate VII, Figure 2.

Difference between analysis and criticism. A distinction must be drawn between the knotted brow of the well-formed, comprehensive forehead, and the brow knitted at the root of the nose, which shows no muscular development but simply the perpendicular wrinkles of criticism without analysis. This latter brow is always found with the sunken temple, the

narrow forehead, and narrow mind, and is often the sign of the querulous fault-finder. Plate XXXVIII, Figures 1 and 2.

Pessimism, lack of breadth of comprehension. Forehead projecting decidedly in the upper two-thirds in one of mature age shows weakness of mind bordering upon stupidity and imbecility. Hollow temples show an inclination towards pessimism, a lack of breadth of comprehension. Plate VII, Figure 4.

Intensity. Prominent bony structure, square over the eyes, running at right angles from the nose, shows executive power, intensity of purpose, physical energy.

Comprehensive power. The broader and higher the forehead, the greater is the comprehensive power, the deeper the thinker, the more careful in expressing an opinion, but the more correct in final utterance.

Every-day pursuits. Compressed forehead, short up and down, shows one devoted to every-day pursuits. Plate VII, Figure 4.

Self-seeking nature. Irregularity of forehead with marked protuberances, indicates originality of thought and action. The smooth forehead without wrinkles is not desirable. It is usually an indication of a self-seeking nature.

Benevolence, veneration, firmness. A forehead high in the crown shows benevolence, veneration, firmness, tenacity of purpose.

Reasoning powers. Fulness in the middle third of the forehead indicates knowledge of human nature,

UNIVERSITY OF MICHIGAN
LIBRARY

keen comparative and reasoning powers, a desire to connect cause with the effect.

Size, weight. Prominence immediately over the eyes, extending the full width of the forehead, indicates judgment of size, weight, colour, mental order, and excellence in mathematics. If the forehead is without muscular development, it shows natural tendencies toward perceptive power; if with muscular development, it indicates that the power has been put to active use. Plate V, Figure 1.

Lack of versatility. Excessively heavy bony structure over brow, extending from one side of the forehead to the other, shows a lack of versatility, an easy-going disposition, tenacity of purpose, but too much confidence in unverified conclusions. Plate VII, Figure 3.

Fluency. Full upper forehead usually indicates a good talker of the flowery type, but not a close reasoner.

Memory. Well developed muscular tissue over brow, broad and full as it extends from side to side, shows good memory; if the development is only in the centre of the forehead the memory is likely to be erratic, very good in some directions, very poor in others. Plate VII, Figure 2.

Eyebrows

Hair a sign of intensity. It has been proved over and over again that the intensity which shows itself in hairy growth on body, face, and head results in the most keenly vital, forceful, and magnetic nature.

The horse, rough of build and shaggy of coat, is invariably a hardy animal. The more delicate and fine of texture the hair of the horse, the less of toughness there will be; and the finer strung, the more sensitive constitutionally, the more nervous temperamentally will he be.

All animals have a furry coat, and the coarser the coat, the stronger the type of animal, and the more of animal intensity and energy will be present.

The darker-haired animals of each breed are most to be feared for their irritability and vicious temper, and yet they are the hardiest and strongest.

Youth, when the spirit within burns strongly, shows abundance of hair, coarse in growth, rich in colour. Age, with its subduing influence upon nature, with the refining of the physical nature and development of the mental, brings with it the degeneracy of the hair, which loses its colour and becomes thin and finer in texture,

often falling from head and eyebrows. These are all indications of weakened vitality.

We may thus fairly conclude that the hair, according to its condition, amount, and colour, is an index of the intensity of the nature, and serves in a lesser degree as an indication of character, in so far as intensity governs character.

Eyebrow shows bone structure. In this regard a heavily marked eyebrow is significant. The eyebrow also delineates with unmistakable clearness the bone structure of the brow and the perceptive organs, and therefore the shape of the eyebrow can well be considered an indication of mental strength or weakness.

Dark people more energetic. As in animal life, so also in the human race, those having dark hair and brows, which are usually accompanied by dark skin, are always the most alert, intense, and energetic; they have most of concentrated power and nervous force; and consequently, have special need of great vital and physical force to support the strain, or irritability, the result of overtaxed nerves, will show itself.

This is another instance which proves that the strong vital and physical nature, properly developed and controlled, results in the extreme of mental productivity.

Marked eyebrows, heavy and long, are an indication of general physical vigour and intensity of nature.

Dark, heavy eyebrows, marking well-developed

perceptive powers, eyebrows drawn down close to the eyes and extending from the root of the nose to the outer corner of the brow, with hair all pointing from the nose, giving a compressed, smooth effect, the rims of the eyelids apparently touching the brows—these eyebrows are always indicative of a strong, energetic character, a personality keenly alive and magnetic, even disposition, excellent memory, and a creative mind of superior ability. Plate IX, Figure 1.

Inventive genius. Full, bushy eyebrows are never so much drawn down over the eyes as are the heavy, dark, compressed eyebrows, but when the hair runs all the same way (showing evenness of thought), the mind will be inclined toward inventive lines, will own something of genius, excelling in some one direction rather than in all; the personality will be strong and vigorous, but without a high degree of continuous concentrated intensity; and there will be an inclination toward irritability. Plate IX, Figure 2.

Erratic mind. Squarely blocked eyebrows, heavy from the nose, but reaching over the eye only from an inch to an inch and a quarter (approximately), the hair either standing out straight, or running crosswise, —such eyebrows show the unruly mind of pronounced but circumscribed powers. Plate IX, Figure 3.

Erratic habits of thought and lack of concentrated mental action result in frequent knitting, straightening, and lifting of the brows. This in turn brings about a wayward growth of the hair. This nature will be gifted

with enthusiasm rather than intensity. Plate X, Figure 1.

Lack of vital strength. Faintly marked eyebrows usually indicate weakness of constitution, a nature lacking in vital fire and purpose, inclined to vacillate rather than to take a definite stand. But from this do not think that a fine mind must always be reinforced by well formed, full, and marked eyebrows. Where the eyebrows are deficient, we may nevertheless discover a fine forehead, and a good mind, but the mind of greatest accomplishment is indicated by strength of both forehead and eyebrows.

Credulous mind. The arched eyebrow depicts the negative instead of the positive nature; the follower instead of the originator; the tendency to believe all that is told instead of analysing; a lack of mental application, intensity, concentration. It shows a poor memory and is characteristic of one living in dreams instead of taking part in the world's game. Plate IX, Figure 4.

Resentment, jealousy, irritability. The eyebrows thin and long, slightly arched, usually dark, with a pucker in the centre of the half closer to the nose—the other half leaving the pucker with an upward wave,—show the jealous, resentful, irritable, over-sensitive nature, sullen, obstinate, and opinionated,—in short, a nature possessing the unpleasant qualities that naturally arise from narrowness of mental vision. Plate IX, Figure 5.

RULES FOR READING THE EYEBROWS

Strong, firm character. The closer the eyebrow is to the eye, and the more compact of formation, the stronger and firmer the character. Plate IX, Figure 1.

Balanced mind. The eyebrow of the well-balanced mind extends at right angles from the nose, horizontally across the face. Plate IX, Figure 1.

Lack of tenacity of purpose. The wild, perplexed eyebrow shows the person erratic both of mind and action, causing others to wonder at his surprising memory in some things, and causing equal wonder at his surprising forgetfulness in another direction; good at forming plans, but lacking tenacity of purpose in their fulfilment. Plate X, Figure 1.

Profound understanding, perception. Long, compressed, firm, and full eyebrows, under a good forehead, are a decisive sign of a firm, manly nature and of profound understanding and wisdom, unerring perception, and an orderly mind. Plate IX, Figure 1.

Weak eyebrows usually show one who is neither a profound thinker nor a prudent person.

Credulity. Arched eyebrows belong to a nature credulous, volatile, easily moved, and unenterprising, of negative thinking powers. Plate IX, Figure 4.

Untrustworthy. Eyebrows which run upward from the root of the nose show the changeable, untrustworthy nature, servile in manner, lacking in force,



PLATE IX



PLATE X

untruthful and designing; a nature that will tend toward duplicity. Plate X, Figure 2.

Treachery, craft, cunning, and artfulness. Eyebrows drawn down on the inner corner toward the nose, and running backward and upward with a wave, are indicative of treachery and craft, but these traits are modified or intensified by the development appearing in the rest of the face. Plate X, Figure 5.

Irritability. A wave in the eyebrow near the nose, and just above the wave a pucker in the brow as though the drawing together of the muscles was interfered with by an adhesion to the frontal bone, indicates self-consciousness, irritability, resentment, and incapacity for concentrated thought. Plate IX, Figure 5.

Heavy, bushy, luxuriant eyebrows are the brows of genius. Plate IX, Figure 2.

Concentration. Brows drawn down even over the eye bones, causing fulness in the upper eyelid so that the eyelid covers the pupil of the eye one-third, show concentrated thought; they denote the abstract thinker, the analyst and scientist. Plate IX, Figure 1.

Erratic nature, strong in likes and dislikes. Bushy hair jutting out shows irritability and temper, an unreasonable, erratic nature, strong in likes and dislikes, all of which indications are strongly modified by mouth indications. If, for example, the brow indicates irritability and the mouth control, we may infer the presence of irritability held so rigidly in check that it seldom gains expression. Plate IX, Figure 3.

Women with straight eyebrows, drawn close down, show masculine intensity in their turn of mind and manner of thought. Woman's eyebrows must be studied apart from those of men, and the rules must be applied accordingly in modified form, with the difference in sex and the consequent difference in nature, duly considered. Plate X, Figure 3.

Eyebrows drawn down on the outer corner show ambition, love of argument, and a tendency to fight.

Eyebrows coming to a point in the outer half show inclination toward art. Plate X, Figure 4.

These indications may be and often are contradicted by other and stronger marks in the face, which are readable by the trained eye. It may be well to repeat what has been said before—namely, do not judge your subject by any one feature, but by comparing one feature with the other; consider the evidence of one quality, with the unmistakable sign of another, weighing not only the evidence of the quality but the power of the trait indicated, thus arriving at a correct conclusion as to the reigning characteristics.

The Eye

Eye shows quality of brain power. The eye is rightly named the reflection of the intellect. The head may and does show the quantity of brain power, but the eye shows the quality of that power. It is the mirror of the understanding.

The one feature which cannot be controlled by will. When all other signs fail, when each muscle of the face is under control, and no tell-tale twitch or tremor of feature can be noted to aid the observer in gathering the passing thought or emotion, the truth or falsity of heart or purpose,—then the eye tells its tale in language unmistakable. The trained observer receives the impression, although the message is but momentarily reflected in this mental register.

Control may be consciously exercised over every feature of the face and over every action of the body, but the eye is the one feature that can be neither consciously nor unconsciously controlled; and, further, the greater the physical and mental effort to control the features and the faculties, the more plainly and truly does the eye speak.

Does the woman who loves and who wishes to keep

her love secret, allow the man of her affection to search her soul through her eyes? Do the liar and the thief fix you with an open, frank look—eye meeting eye? No! The woman shields her eye from the man's gaze; and the thief looks this way and that; each knows and recognises his weakness, his inability to deceive, if access be given to this truthful index of the soul.

What may be termed quality of eye, clearness, sensibility, size, etc., and its position with relation to surrounding tissue, are the chief points for consideration. Colour is also important, in so far as it can be associated with the question of intensity.

Quality shows existing tendencies. Quality is judged by transparency of the eye, clearness, dulness, depth, fulness, the size and flexibility of the pupil, the quickness of the muscular motion of the eye. The position of the eye with reference to the eyebrows, and the fullness of the upper eyelid and its position, show the existing state of health, activity, adaptability, and the developed tendencies of the intellect and mind.

Location and position show inborn inclinations. The position of the eye involves several things: whether the eye is prominent or deep-set; whether it is set at right angles or obliquely; the bony structure and its formation,—all this shows the inborn inclinations, the hereditary tendencies of mind, which may have been accentuated by use or eliminated by effort.

Correct formation. The full eye, well rounded, as deep-set as is possible for a full eye to be (retiring one-

half to three-quarters of an inch), with heavy compact eyebrows, large pupil, iris often grey in colour, pupil sensitive, dilating, full of expression, the inner corner not as deeply set as the outer corner (the position resembling in this respect the eye of a horse), able to see both ahead and behind with equal ease, the brow so close to the eye that the upper eyelid has been forced down until it covers the pupil one-third with the droop of concentration, the under eyelid drawn up, narrowing the range of vision, the upper half of the eye apparently farther forward than the lower,—this is the eye of intensity, mental breadth, observation, analysis, and penetration with grasp of the conclusion. It indicates keen sensibilities, optimism tempered with reason, enthusiasm, and force controlled by exercise of mental effort. This is the eye of the successful man. Plate XI, Figure 1.

RULES FOR READING THE EYE

Width of an eye between the eye. Correct location requires the width of an eye between the eyes. If there is less space between, it indicates narrowness of mind; if more, the mentality is usually weak. In judging this, remember that the root of the nose is an inverted V shape, and you are looking at the apex, and that consequently the distance will appear narrower than it actually is. The eyes should be at right angles to the nose. Plate XI, Figure 1.

Observation, penetration, discernment. Observation, penetration, and discernment are acknowledged to be in the deep-set full eye, which carries with it intensity and concentration and therefore memory. The eye, which sees knowingly, consciously—for it is remembered impressions that constitute true observation—has the upper eyelid which retires beneath the upper eye bone. The perceptive faculties are always well developed above the observant eye, the inner corner of the eye farther forward than the outer corner, the eye almond-shaped and slow in movement. Plate XI, Figure 1.

Activity of the eye important. Often the eye not so well placed will see much because of its extreme activity and training. This eye will be narrow, very deep-set, dark and bright, with a fulness of the surrounding tissue at and above the outer corner; these eyes are usually close together. They show one suspicious of others, sullen and unforgiving of spirit, tenacious of purpose and sometimes deceitful, passionate, eager, and enthusiastic in action. Plate XI, Figure 3.

Sensual eye. The prominent eye, often pale blue, liquid or dull in appearance, without depth or transparency, the rim of the upper lid thick, with a fulness above; the upper lid drooping, not with concentration (for all other marks of concentration are absent), but with the droop which results from giving way to the pleasure of aimless thought,—this is the sensual eye; it indicates an ease-loving nature, a prurient mind, and



PLATE XI

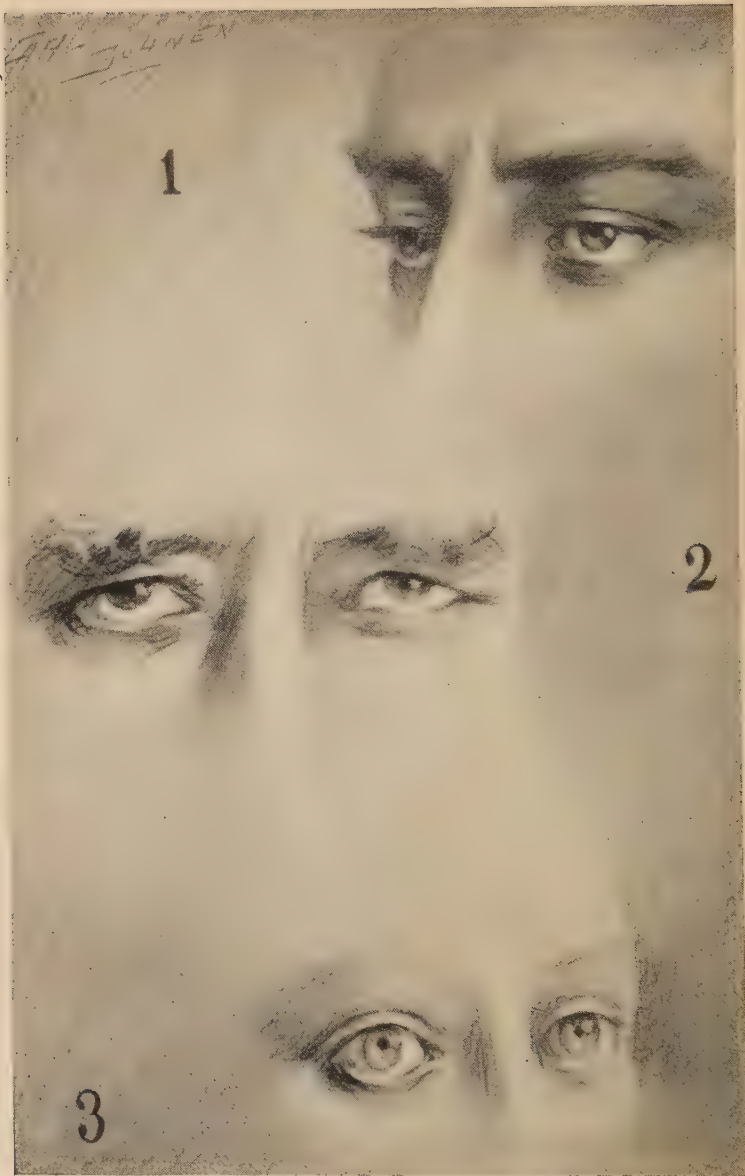


PLATE XII

that of one who delights in contemplation more than in realisation. This eye also shows by its position timidity and a lack of physical courage. Plate XI, Figure 2.

Genius. Rim of upper eyelid forming straight line over pupil, upper eyelid narrow, the rim of the upper lid well delineated, covering more than one-third of the pupil, almost cutting off the power of observation,—these signs indicate a subtle mind keenly alert and creative. This is the eye of genius, of concentrated power, and vivid mentality. Plate XII, Figure 1.

Passion, intensity. The deep-set sparkling eye, transparent, usually dark, the fulness above the upper lid overhanging the lid itself, especially in the outer half of the eye, the eyeball itself drawn upward, disclosing the white beneath,—this is the eye of passion and intensity, indicating very strongly a lack of control of temper and feeling, a pronounced strain of irritability; this is also the eye of mind and indicates a delight in action, not in contemplation; in realisation, not in imagination. The action of quick temper upon the eyeball itself, is to draw it upward, outward, and forward, with a staring, constrained effect which results in forcing the rim of the upper lid up beneath the lid itself; this produces the baggy puffiness of the outer corner. . Plate XII, Figure 2.

Clear eye the eye of mentality. Clear, steadfast eyes with a full pupil, far apart, deep-set and close to

the eyebrows,—these eyes indicate a mind of natural sovereign power.

Clearness of eye displays clearness of thought. Blue eyes with surface transparency tend toward effeminacy, or a nature inclined to be in the clouds one day and in the depths the next.

Eye without colour, narrow mind. Colourless eye, prominent, with pupil very small and barely seen, merely a dot of colour, seldom dilating to any extent, glance fixed,—this shows a cold, mercenary nature, a narrow and superficial mind. Plate XII, Figure 3.

Crossed eyes are in themselves nothing but the evidence of a physical defect, but if, as is usual, they are too close together, we may then assume the presence of certain undesirable attributes, such as mental narrowness, suspicion, craftiness, and deceit; however, the formation of the head may modify this judgment. Plate XIII, Figure 1.

Small oblique eyes, narrow and sharply pointed at the ends, dull and dark, deep-set and close together,—these indicate an envious and vindictive nature, deceitful, irritable, and morose. All of these are qualities of ignorance and their presence will be further confirmed by corresponding head and forehead formation. Plate XIII, Figure 2.

Prominent eyes set far apart; with the brow arching away from the eye, the pupil small and with a vacant expression, almost all of the iris showing, and the rim of the upper eyelid plainly visible,—such eyes belong to the



PLATE XIII



PLATE XIV

negative and credulous personality, to one incapable of independent thought. A prominent eye appearing in profile as parallel with the bridge of the nose, denotes delicacy of constitution; and long eyelashes, slightly curled, indicate the same. Plate XIII, Figure 3.

An eye neither prominent nor deep-set, large and open, is the sanguine eye, the eye of constancy. The fulness beneath the eye, as shown in profile, denotes good power of expression. Plate XIV, Figure 1.

Deep blue eyes with exceptional depth of transparency and pupils that dilate, almost shutting out the iris, are seldom found, but where found they will always indicate superior qualities of soul, clearness of intellect, a well-developed mind, constancy and enthusiasm in the affections. Plate XIV, Figure 1.

Grey eye, calculation, self-control. Brown eyes, sanguine temper. Grey eyes express calm, cool calculation and self-control; if with large dilating pupil, keen sensibilities, fine intellect.

Brown eyes are sanguine; when rims of lower eyelids are red, they show much of uncontrolled temper.

Shrewdness. Small eyes, rather close together, steel-grey in colour, but with good, well-developed brow, will indicate shrewdness and ability to dissect and analyse; they do not show the philosophic thinker, but the one who must have the thing to be analysed actually in sight; such eyes indicate splendid capacity for handling detail, and a particularly orderly habit of mind. Plate XIV, Figure 2.

The prominent eye beneath an arched eyebrow,—the eye covered by a smooth, wide upper lid, which lacks muscular strength and drops over the eye without wrinkles; the eye itself without the depth of transparency which shows active powers and self-assurance,—this eye indicates a self-conscious, over-sensitive, imaginative nature. Such a nature lacks in self-assertion and self-confidence, and is somewhat given to self-pity and to the enjoyment of martyrdom. Plate XIV, Figure 3.

Artfulness and treachery. The eye slanting directly upward from the nose, under brows also slanting upward with a fulness in the upper lid which overhangs the eye and hides the rim of the lid, the eyeball drawn upward,—this is the animal eye, the eye of craft and treachery, indicating the nature of the tiger and the fox, whose eyes it resembles. Plate XV, Figure 1.

Cold cruelty. Fulness in the upper lid, hiding the rim of the lid, with irritability and treachery shown in the eyebrow, a number of small, shallow wrinkles between the brows, wrinkles across the root of the nose, the eyeball drawn more or less downward, the eye narrow and slanting slightly upward from the nose, either steel-grey or beady black in color,—this is the eye of practised cruelty, of cold, heartless cunning. Such eyes seldom meet one's gaze but are habitually cast down. Plate XV, Figure 3.

Fearlessness. Fearlessness is shown in the honest,

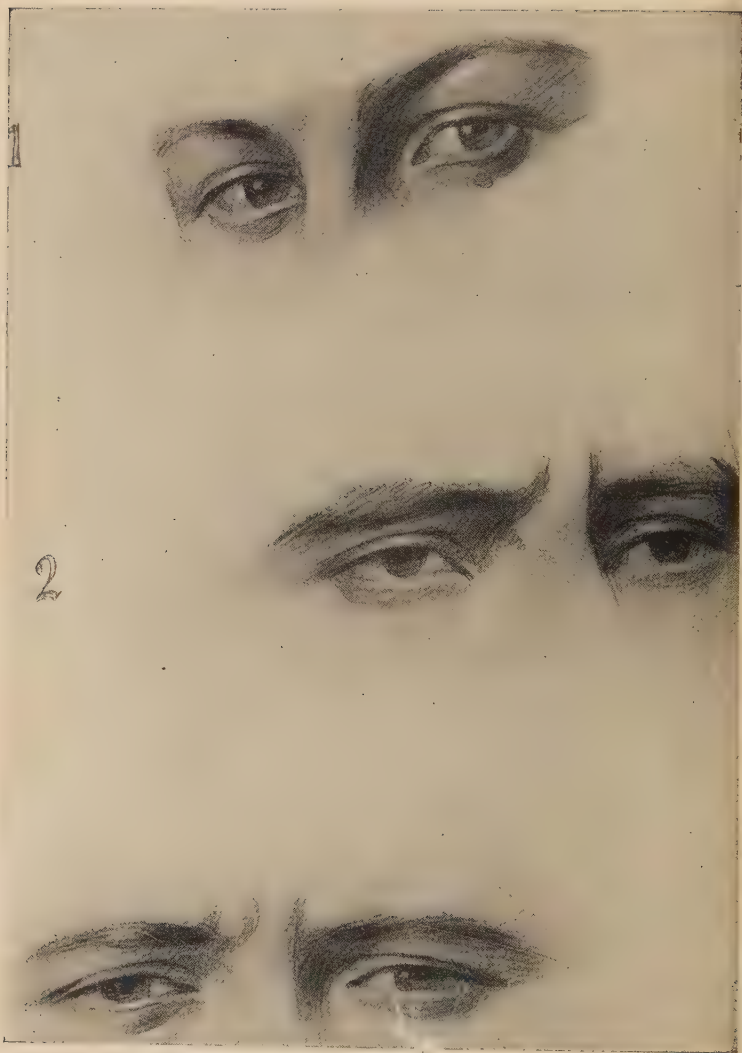


PLATE XVI

straightforward look, the glance of power, not of antagonism. Plate XI, Figure 1.

Eloquence. A prominent eye is always accompanied by a prominent upper forehead. It indicates the fluent speaker, one with more eloquence than reason; hearers are carried away but not convinced.

Fulness below the eye—not puffiness—is a sign of language, of good powers of expression. Plate XIV, Figure 1.

Dissipation. Puffiness below the eye, stretching in folds almost down to the cheek; the rim of the lower lid hanging away from the eye, showing the red; the upper lid drooping but the brow thrown back,—these are indications of dissipation in all its forms, lack of command of the animal senses, violent outbursts of uncontrolled temper. Plate XV, Figure 4.

These same indications, but with the eye narrow and dark, the brow drawn down causing the rim of the upper lid to be hidden, denote dissipation of the passionate type as distinguished from that of the sensual type described above. Plate XV, Figure 2.

Disease. Dissipation results in the overthrowing and weakening of the vital organs, which produces these effects. The weakening of the vital organs by disease and not dissipation may produce a similar result; therefore the other features must be looked to as evidence of whether the effect is produced by dissipation or disease. Frequent dissipation with its muscular relaxation will cause the drooping away of the rim of

the lower eyelid from the eye, whereas disease will not; this is the indication by means of which we may distinguish between the two.

Sympathy. Surface lustre to the eye indicates tender sympathies that are easily aroused; deeper transparency shows depth of thought, soul qualities.

The uncertain eye accompanies the uncertain character.

Memory. Memory is shown by the fulness in the upper eyelid, brow drawn down with well-developed perceptive faculties. Plate XI, Figure 1.

In women of refined sensibilities a droop of the upper eyelids will show sensitiveness, delicacy of feeling and sometimes constitutional weakness. Plate XIV, Figure 3.

A slight puffiness just inside where the cheek bone is prominent, often seeming to pulsate or throb and more noticeable when the subject is tired, indicates weak heart and a consequently nervous nature.

Effect of age. Older people's eyes become dim because the mind loses its energy with age, and the muscles of the eye degenerate.

Maternal instincts. In woman, short narrow eyes, with fulness of the face formation at the outer corner of the eyes, combined with prominent cheek bones, indicate love of children, and strong maternal and parental instincts, such as tend towards the perpetuation of the species. Plate XVI, Figure 1.

Proper breadth between the eyes shows breadth of comprehension.

Wit and humour. Brown eyes, full and open, with clearness and a twinkle, indicate humour, wit, and mischief.

Mental concentration. Droop of the upper eyelid one-third over the pupil, practically cutting off outward vision, indicates mental concentration, the gaze turned inward, as it were. It is a governing rule that mental research always draws the muscles of the face downward. Plate XVI, Figure 2.

Physical concentration. Slight droop of the upper lid and a drawing up of the under lid, so that the pupil is partly covered both from above and below, the gaze being thus restricted; also a thickening of the rims of both the lids,—these signs denote the habit of concentrating the eyes upon an object to be seen and analysed; this is concentration of a physical sort which causes the muscles of the eye to move upward. Plate XVI, Figure 3.

The Nose

A large nose indicates a clever man. The nose probably causes more comment than any other feature of the face, not because people have intelligently studied and analysed its significance, but because of the hackneyed saying that a "large nose indicates a clever man."

People have lost faith in their knowledge of the face because of disappointment in this sign more than for any other reason.

The nose is only one indication; how can we expect to base an opinion upon one feature when there may be dozens of contradictions in the others? Shall we consider only the nose, and forget even to look at what is above and what is below?

The shape and quality important. An idiot will often have a large nose, but the upper and lower regions of the face will tell the story of his lack of power (Plate VIII); and the brainy man, the man of power, may have a comparatively small nose, yet in glancing at his whole face his strength is acknowledged; or shall we, because the nose is large and the head and face well proportioned, neglect to consider the type of largeness, the



PLATE XVII

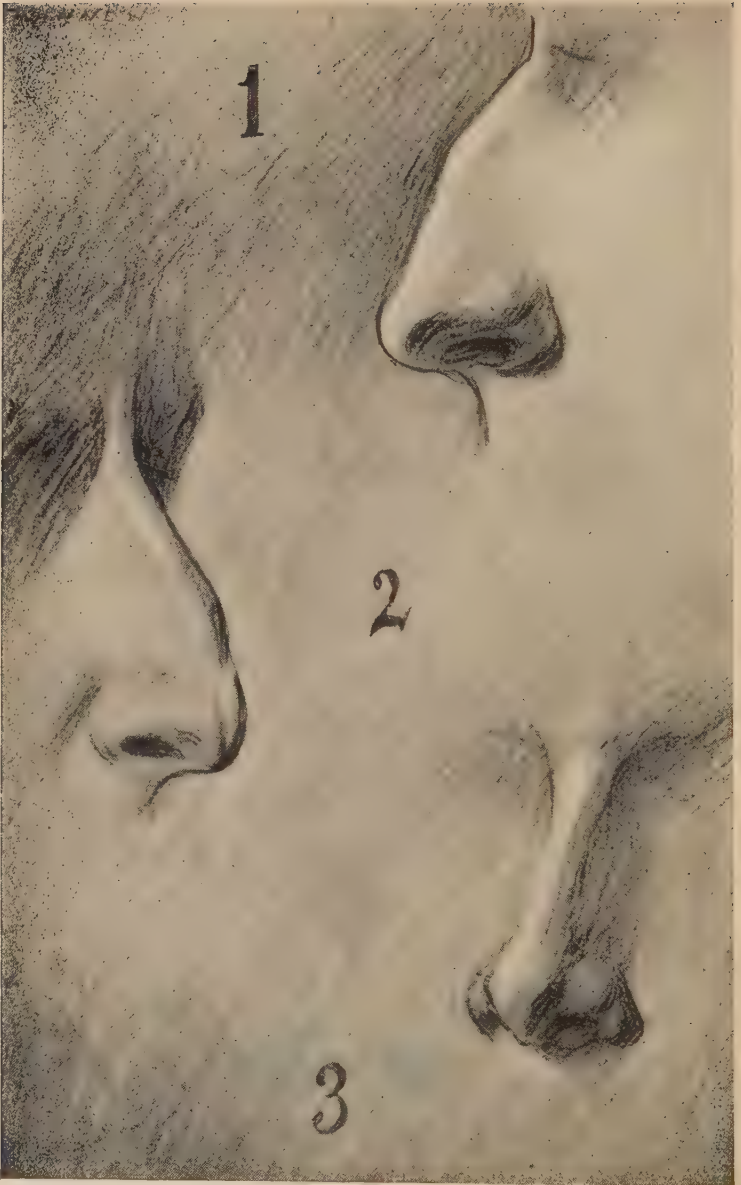


PLATE XVIII

cartilaginous and muscular formation of the nose? The apparent size of the nose is greatly dependent upon the general contour of the face.

With justice to our own mentalities, and to those we judge, we must consider all of these points, must look not only to the feature under consideration, but also to the formation of the surrounding features.

The greatest men have well-formed noses. There are able and powerful men and women in whose faces the nose is a weak feature, but the greatest men of the centuries past, the greatest men of to-day, had and have large noses, broad and prominent.

Character in the nose. The nose grows with the growth of character, coming forward in unison with the development of brow and forehead above.

Note carefully the ravages of disease upon the membranous tissue of the nose. Take, for example, the effects of catarrh,—the nose is drawn in at the root, the point drawn upward, the nostrils thickened and rendered lifeless, the under lip pulled outward; the whole face shows dulled mentality. The school record of children so affected confirms the facial indication of mental handicap. Remove the cause and the effect is overcome, mentally and facially; but neglect to do so, and both the mind and face are permanently stunted in growth. Plate XVII, Figure 1.

Correct length of the nose. The length of the nose should be one-third that of the whole face, measuring perpendicularly from the bottom of the septum where

it joins the face to the root of the nose where it joins the brow. The nose should project from the face one-half of its length, measuring in a horizontal line from the back curve of the nostrils to the outer tip of the nose; or in profile the distance between the outer tip and the point at which the nose joins the upper lip should be one-third of the length of the nose from the tip to the root; in width, the nose should be two-thirds its length, measuring at the base where the nostrils join the cheeks, and measuring from the outside of one nostril to the outside of the other; the under line of the nose should be horizontal. The nose should be broad, the tip neither hard nor fleshy, but definite and well delineated; neither broad nor very pointed. This is the nose of genius and power when in combination and harmony with the face, but it must be placed upon the well-balanced face. Plate XVII, Figure 2.

What the nose indicates. Character is strongly defined by the nose; bony structure is the surest indication of intensity, executive ability, and energy; the height of the bridge of the nose, the firmness of the cartilaginous formation and the uniformity of the lines of the nose when considered in conjunction with the head, are an unfailing indication of the degree of power and of the type of mind.

How the nose should join the face. There should be a depression between the nose and brow as the nose meets the brow. This depression should not be deep, but it should appear, showing a development of mus-

cular tissue immediately over the sinus cavity—the result of thought and analysis.

As the bone shows degree of intensity, the shape of the bridge of the nose becomes of importance, since its shape shows its composition. The high bridge showing particular prominence just below the root indicates the superlative degree of intensity, executive ability and energy, resulting in an excess of spirit; a love of danger and excitement; combative tendency, that of the born fighter ready to rush to combat at a moment's notice; an unselfish and generous nature. Plate XVIII, Figure 1.

Let the prominence be lower down, or at the middle of the ridge, and it will be more cartilaginous than bony, and will indicate a lesser degree of these qualities,—a tendency to defend friends, a generous nature more refined in habit, thinking of others before self, inclined to fight for them rather than for self, a nature defensive rather than offensive. Plate XVIII, Figure 2.

Then there is the nose tilted at the bottom, the whole nose running upward, giving a rather weak effect to the upper part of the ridge; this prominence is solely fleshy and is indicative of self-defence. The character will be inclined toward selfishness; intensity, energy, and executive ability will be lacking. This nose usually accompanies a narrow mind, a self-centred personality, a person witty and sarcastic, a lover of ease. Plate XVIII, Figure 3.

The bony structure of the nose shows the natural

trend of the mental qualities; the muscular tissue indicates the existing attitude of the mind.

Analysis draws the brows together and down. As the muscles of the brow contract, so also do the muscles of the whole upper face—all having a tendency downward. The lower face contracts in unison, but has an upward movement, the mouth being the centre where the forces meet.

Constant analysis, as a result, will cause the muscles which control the nose to draw the septum, or middle cartilage of the nose, downward; and make it extend below the wings of the nostrils. This movement, often repeated, makes the septum more and more prominent. Plate XVII, Figure 3.

The tendencies of the mind are hereditary, just as other inclinations are a birthright; and therefore, when the septum of the nose shows analysis but the development of the brow does not, then look for this quality as latent but little developed.

Discrimination. Discrimination, which is an outgrowth of analysis, is also shown by this muscular action. The separate side muscles of the cheek and nose, by drawing downward and backward upon the flanges of the nose—drawing each side to itself, as it were—give the nose breadth at the point, causing the division of the cartilages in the tip of the nose to become observable. Plate XVII, Figure 3.

Inquisitiveness may degenerate into curiosity. A pointed upward-tilting nose with a straight ridge, is



PLATE XIX

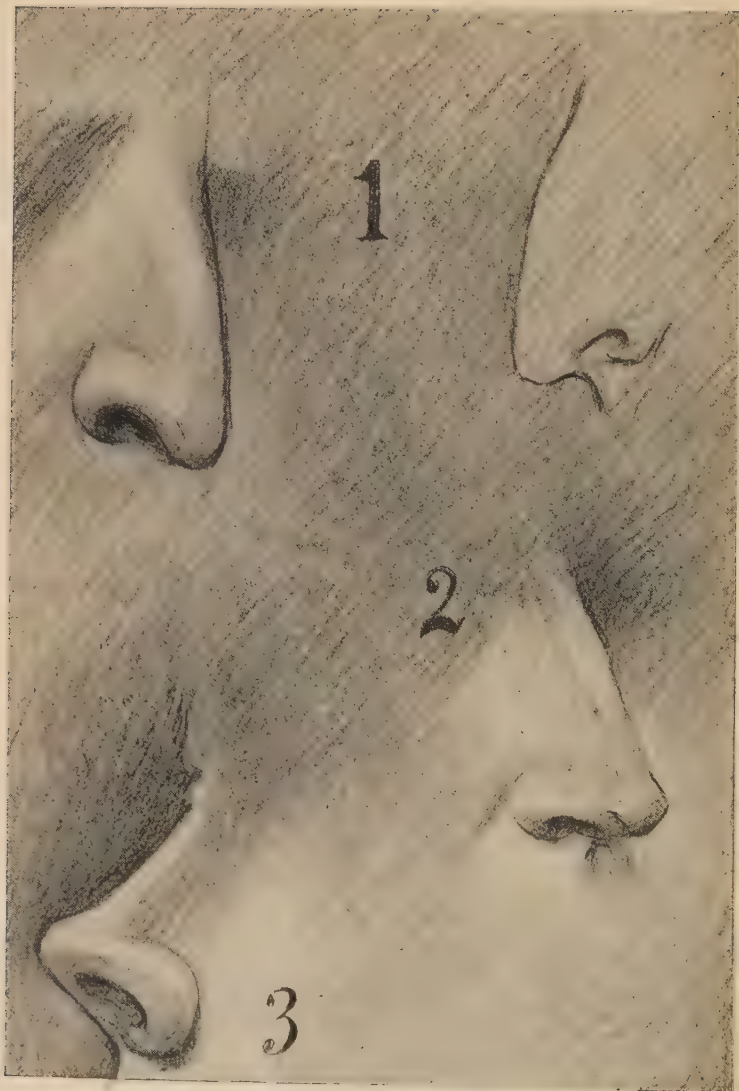


PLATE XX

the inquisitive nose, always inquiring and learning. If, as is often found, this is accompanied by narrow head formation, and small narrow eyes, close together and always alert, inquisitiveness will degenerate into curiosity—a mere inquiring into other people's business. Plate XIX, Figure 1.

Suspicion and caution. The nose having a ridge hollow from root to tip, crest narrow, the under line of the nose arched upward, from lip to tip, making a long sharply pointed tip to the nose, is indicative of suspicion, slyness, and contemptible curiosity. Plate XIX, Figure 2.

Uncontrolled passion. Developed coarseness is plainly seen in the nose where the whole lower part of the nose is considerably larger than the upper part, giving the effect of a swelling around the edge of the nostrils, and forming a ridge from the top of the nostril curve to a point half an inch up the ridge of the nose. This nose shows the extreme of animal passion given way to, in combination with sensuality, whether found in man or woman, and in both indicates utmost coarseness in this respect. Plate XIX, Figure 3.

Natural coarseness of tendencies and sensibilities is plainly seen in the nose in which the nostrils roll backward. This nose runs upward from the face. Such formation allows the observer to practically look into the nostrils of the subject when the head is in a normal position. Plate XX, Figure 3.

Legitimate caution. Nose broad where it meets the face, shows caution; this characteristic must accompany the truly fine nose. A nose prominent and good

in all other respects is nevertheless weak, unless it has breadth as it joins the face. This breadth should extend the full length of the nose from root to nostril.

Shrewdness. The large nose, tip drooping and drawn inward, is indicative of caution and suspicion. When found upon the face of the man of business it will indicate the self-seeker, the hard driver of bargains. Plate XX, Figure 1.

RULES FOR READING THE NOSE

Executive power. Height of bone structure of the nose shows executive power, intensity, and energy. Plate XVIII, Figure 1.

Short, blunt nose—dull wit.

Mechanical ability. Broad, well-formed nose—mechanical ability, capacity for engineering. Plate XXI, Figure 3.

Sharp nose—keen wit.

Prominent, bony, straight, and broad nose—the nose of strength, even balance. Plate XVII, Figure 2.

Hollow lines in the nose nearly always indicate a natural love of ease, a lack of force in man; if narrow at the nostril and otherwise well-formed it will show patience, gentleness, and purity in woman.

Turned up nose—arrogance.

Sensitiveness. Small nostrils indicate timidity, extreme sensitiveness, and nervousness.

Open, pulsating or breathing nostrils are a certain

indication of extreme sensuousness, which may degenerate into sensuality.

Delicate nostrils; straight ridge, narrow as the nose joins the face; sharp point,—show refined sense of the fitness of things. Plate XX, Figure 2.

Malignity. Uprturned nose, showing inside of nostrils, with horizontal wrinkle across the root of the nose, and teeth showing when mouth is closed, indicates malignity, coldness of heart. Plate XX, Figure 3.

Nose turned down, drooping at the point, shows a nature cold, heartless, secretive,—shows great caution and reserve; the degree of these characteristics will be indicated by other facial indications. Plate XXI, Figure 2.

Self-advancement rather than self-improvement. A rather broad nose turned up at the point, sinking in at the root, under a perpendicular forehead, is expressive of an ease-loving nature, inclined to let things take their own course rather than to make effort to subject them to the weight of will; a personality controlled by circumstances instead of controlling them; fond of pleasure, slow of thought, looking to self-advancement rather than to self-improvement. Plate XVIII, Figure 3.

Narrow-minded. A flat nose with broad wing-like nostrils shows a secretive, narrow-minded, unlovable nature with a tendency towards duplicity in word and deed. Plate XXI, Figure 1.

Septum of the nose projecting below the nostrils is a sure sign of analysis. Plate XVII, Figure 3.

No root to the nose and but little nostril shows imbecility and idiocy. Plate XX, Figure 3.

Arched nose—combative, energetic temperament capable of command. Plate XVIII, Figure 1.

Practical mind. Broad ridge at the root—acquisitiveness, circumspection, and carefulness in the distribution of funds.

Tip of nose upturned, puffiness of lower nostrils, the same dilated—evil propensities, animal passion and sensuality uncontrolled. Plate XIX, Figure 3.

Pointed nose, usually accompanied by pointed chin, indicates wit and humour.

Hooked nose, narrow as it joins the face, button on the end of nose, accompanies a negative nature inclined to melancholia and pessimism; not analytical but often critical; having narrow views. Plate XXI, Figure 2.

Large, bony, cartilaginous structure—intelligence, determination, and power. Plate XVII, Figure 2.

Delicate nostrils—delicate constitution. Plate XX, Figure 2.

Coarse nostrils—coarse nature. Plate XX, Figure 3.

Lack of self-assertiveness. Nose straight from brow to tip, narrow as it joins the face, shows inclination toward literature, a reserved, æsthetic nature, lacking in self-assertiveness. Plate XX, Figure 2.

Nose divided at point—discriminating judgment. Plate XVII, Figure 3.

Suspicion. Nose hollowed from root to point and

hollowed from point to where it joins the upper lip, shows suspicious, self-seeking, ignorant type, the man working to undermine others, expecting others to undermine him. This nose is never seen upon the face of the well-balanced man or woman, who is just in judgment. Plate XIX, Figure 2.

Courage. Dilated nostrils—the sensitive and courageous nature. (All the face muscles become tense when a decision is made—often repeated, the dilation becomes to a degree permanent.)

Artistic nature. Upturned nose with thin cartilaginous structure, the real *retroussé*, this denotes the artistic nature, that of one original of speech and action, quick-witted and sarcastic, inclined to be inquisitive.

Practical nature. Tip of the nose broad and fleshy, ridge straight, whole nose broad as it joins the face, indicates tendency toward mechanical things, ability along constructive and engineering lines. This nose usually accompanies the straight, square forehead, which indicates the man extremely practical, also slow and careful of thought. Plate XXI, Figure 3.

The Mouth and Lips

The mouth is the battle-ground of the face. It is the spot where the mental and the physical forces meet. The muscles of the forehead, brow, cheeks, and nose are all a revelation of mental effort and are the outward sign of an inward activity. In their downward contraction these muscles are met by the upward movement of the lower face muscles when physical force is brought to bear in realising upon the creations of the brain. The mouth is rightfully called the key to the vigour of the mind.

The mouth tells more than any other feature. Of all the movable features of the face (all of which tell so plainly of the opportunity grasped or lost, or of the tendency developed, controlled, or eliminated), the mouth is the chief exponent of what is within. It is the seat of wisdom or of folly, of power or debility, of virtue or vice, of mental beauty or deformity; and, next to the eye, is the hardest feature to control.

Study this feature closely and yet more closely; look intently and yet more intently; study in detail each lip, then both, when closed, when open. The longer one studies it, the more one learns. It is *the only*

feature which can be relied upon *alone* to give a *general* insight into the character of the possessor. The mouth reveals the character of action, just as the eye indicates the character of thought. Even when silent, it is eloquent of truth.

Concentrate your mind and your gaze upon your subject. Though his eyes are turned from you, though every feature is apparently under control, yet you know that he feels your gaze, for unconsciously the corners of the mouth twitch, the lower lip trembles ever so slightly, or the lips draw or relax by a hair's breadth.

The mouth and the lips are, to the passionate and physical side of man, what the eyes are to mentality, the intellect. They are the canvas upon which is painted the living moving picture of that which is within, that all who will may see.

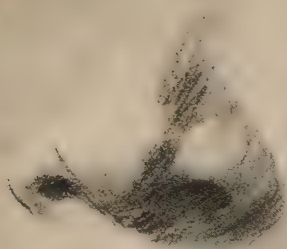
The mouth is by nature an index of the physical tendencies, and only by training is the mental nature made evident in it. The mouth is the one feature that does not—cannot—remain as nature made it. For better or for worse, it changes as life progresses; and whether we will or not, our faces are made or unmade by our mouths. Our other features may be good, may be great, but unless the mouth—revealing the physical forces within—is in accordance, we look but in vain for real greatness.

The correct mouth. The mouth of the virile, self-controlled man is straight, running parallel with the

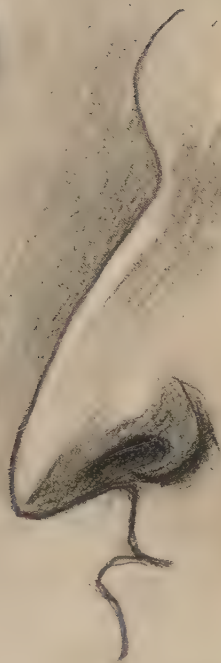
eyes, and at a right angle with the centre line of the nose. This mouth should be long, with the red somewhat concealed, the lips compressed, slightly thinned and firm in appearance, neither drooping nor upturned at the corners; neither lip forces the mouth out of shape when in repose; the upper lip should not hang forward nor should the lower lip droop downward in the centre of its upper line, but there should be an evenly controlled compression.

The crest of the lips should neither protrude before, nor retire behind, the root of the nose. (A perpendicular line drawn directly up from the lips should touch the nose at its lowest point beneath the brow.) There should be a long upper lip, straight or slightly curved outward, and running backward as it comes from the nose to the colouring of the lip; the lower lip should be in proportion, neither projecting beyond nor receding beneath the upper, with the corner of the mouth directly beneath the centre of the eyes. This mouth is indicative of power and genius, of mental and physical control; of the man master of himself and of others. Plate XXII, Figure 2.

The more the mouth projects, the teeth arching forward from the gums—as do the teeth of an animal and those of the human race most given to savagery,—the more the lips of that mouth reach out beyond the brow, the more wholly animal will the nature be, the coarser the inclination; and seldom will a redeeming feature be found to contradict this indication or to



1



2



3



PLATE XXII

show the nature lifted above its natural level of physical greed and desire. Plate XXII, Figure 3.

We are so constructed physically that the mouth is the exposed seat of the animal sensibilities. All the chains of nerves of this type connect one with the other; and therefore the greater the expanse of this keenly nervous, membranous tissue, the more vivid and concentrated will be the effect of physical contact upon the personality, but in all cases such effect will be lessened or intensified by the general nervous sensitiveness. From a physiological standpoint this explains the desire to caress; this explains the tendency toward the growth of this habit. It also warns us to care for our children when indications point to an excess of desire in this direction, for in lavishing our affection upon them, we may be but developing that which it will take years of effort to control and suppress. Plate XXII, Figure 1.

The large mouth with full even lips shows plainly natural tendencies toward sensuousness, but if the lips have been compressed and drawn together—(showing control and mastery of temptation)—and if the ear is correctly placed, this mouth is greatly preferable to the narrow thin-lipped mouth. The latter mouth shows the lack both of desire and of physical force to desire; it shows the absence both of temptation met and of victory won, and it is again worthy of remark that mental strength glories in her victory over the physical and in the utilisation of her ani-

mal forces for the upbuilding of character. Plate XXIII, Figure 1.

Effect of mental effort. Conscious mental effort contracts the muscles of the mouth. Therefore, the philosophical thinker, the seer, the critic, the scientist, will have evenly compressed lips; while the unconscious thinker, the dreamer, will have loose, half-parted lips. In physical action the mouth opens unconsciously; in vigorous thought the mouth closes, and the more strenuous the thought, the greater the compression of the mouth. Plate XXII, Figure 2.

The idiot without capacity for thought has an open, expressionless, almost bestial mouth with nothing but the animal side apparent. Mentality means control, and control means compression and restraint, for in these lies power. Plate XXIII, Figure 2. As the mind gains control, the mouth becomes more and more compressed; less and less of the lip colouring is shown, again proving the truth that our faces cannot lie, for the fuller and looser the lips, the more of the physical nature will be found. As the mental side develops, the physical indication is lessened, for the lips become thin by compression.

Temper and irritability show themselves in the mouth by causing unevenness in the line where the lips come together; and the outer lines of the lips, instead of being clear-cut and firm, have a wavy, up-and-down effect. Temper and irritability result in loss of mental control, the natural evenness of thought ceases, the eye-



PLATE XXIII

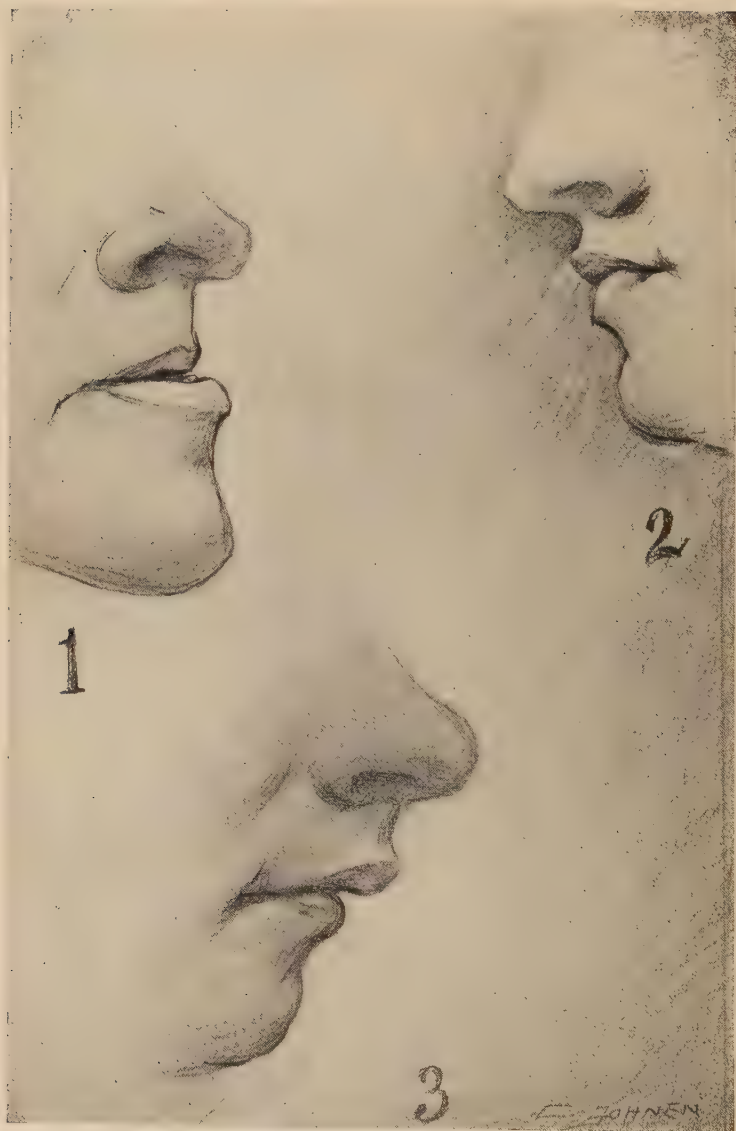


PLATE XXIV

brows move up and down, the lips twitch and draw, and therefore bring about the irregularity of the sensitive mouth lines; the disturbed mental attitude shows in the similarly disturbed lines of the mouth. Again, temper and passion result in an increased and excessive flow of blood to the brain, which brings a flush to the whole face; particularly do the sensitive tissues which form the lips become overheated and the lips therefore parch and crack, their lines thus becoming irregular. Plate XXV, Figure 1.

Always after excess of excitement the muscles relax, and this results in the loose effect which temper and passion have upon the lower lip. Control, on the contrary, will result in even, clear-cut lines throughout in the mouth.

The effect of the difference in the attitude of mind is forcibly shown in the comparison between the mouths of the sensuous and the passionate natures. The former is the reflective mind which loves dreams, is sensitive to all emotional values, prefers anticipation to action. The mouth is smooth, full, and velvety in texture, the lines even, illustrating the placidity of the mind of the possessor. In the latter we find the perceptive mind, the love of action; passion and temper bringing about the dark red colouring, rough lines, cracked and parched effect in the lips, the irregularity of lip formation. The result is nothing but the effect of the cause. Plate XXII, Figure 1, and Plate XXV, Figure 1.

RULES FOR READING THE MOUTH AND LIPS

Discretion and purity of thought. Drawing up of the lower lip in the centre, although in a full mouth, giving the appearance of mild compression of the lips in the centre only and causing the lower line of the under lip to curve upward in the centre, is a sure sign of discretion, circumspection, modesty, and purity of thought. Plate XXIII, Figure 3.

Lips that hang slightly forward and are smooth in appearance, although finely cut, not gross in character, will be inclined to the sensuous and fastidious.

Nervousness and excitability. Short upper lip—excessively nervous temperament, wanting in control, excitable. In a woman it shows a person inclined to be hysterical; usually of artistic and literary ability. Plate XXIV, Figure 2.

Short upper lip, drawn tight in smiling, exposing all the upper teeth, the lower edge of the upper lip slightly turned under in smiling, indicates self-will and selfishness, a desire to excel even at the expense of others.

Lower jaw projecting apparently a half inch or more, the lower lip folding over the teeth in an endeavour to reach the upper lip, with rude chin below; eyes narrow, small, close together, and soulless; low narrow forehead, nose without root, flat upon the face at the nostrils,—this mouth shows the born criminal, if such there be. This is the face of the degenerate, one with hatred and murder lurking in his heart. Plate XXIV, Figure 1.

Pouting under lip—folly, love of ostentatious show.

Even lips—evenness of disposition, discretion. Plate XXII, Figure 2.

Projecting loose lips, with many small lines traversing the red portion, giving it a rough appearance and causing the outer lines of both the upper and lower lips to be uneven, also causing irregularity in the line where the lips meet, show aggressive ill temper. Plate XXV, Figure 1.

Upper lip full to puffiness on each side of the centre division, protruding slightly at the rim line beyond the under lip, and the lower lip hanging forward on one side, showing more red on one side than on the other, indicates irritability, uncontrolled temper, fault-finding, and nagging tendencies. This mouth is usually found with the nervous type, quick in action both physically and mentally. Plate XXV, Figure 2.

Short mouth, naturally thin lips, the corners drawn down, the upper lip wrinkled toward the centre, drawn in to meet the lower, the lower lip protruding but slightly beyond the upper lip, and the red portion of the under lip scarcely visible,—this is the mouth of meanness, cruelty, and self-seeking. It shows a person who is mercenary, one not large enough to hurt any but himself. Plate XXV, Figure 3.

Weakness. Weakness is shown where the muscles of the upper lip draw toward the centre, creating wrinkles which slant to the point in the middle of the upper lip as though the edge of the lip were puckered by a

draw string, the mouth showing no development in the corners. Plate XXV, Figure 3.

Strength. Power is shown in lips which draw from the centre toward the outer corners of the mouth; this action will lengthen the mouth line, and cause a fulness to gather at the corners. Plate XXII, Figure 2.

Sensuous mouth. Full mouth, upper lip only protruding, the lower lip apparently drawn tight, but both lips with one-third of an inch or more of red exposed; smooth, soft, and velvety in appearance, and with little or no indentation between the lower lip and the chin,—this is the sensuous mouth without the coarsening effect of animal tendencies, and indicates the pleasure-loving, indolent nature—one that has keen appreciations. If this mouth is found in combination with a heavy chin, most of the weaker tendencies are likely to be overcome. If not controlled, it degenerates into the sensual as distinguished from the sensuous. This mouth—if that of a woman—with a dark down upon the upper lip will indicate a nature in which the sensuous and passionate are combined. Plate XXII, Figure 1.

Sensual mouth. The whole lower part of the face protruding, the teeth arching forward from the gums; the lips hanging forward with a loose, swollen effect; the upper lip from the nose down having the appearance of particular fulness beneath the lips; the lower lip jutting forward, leaving a deep depression between the lip, and the ball of the chin, showing little bone formation,—



PLATE XXV



PLATE XXVI

these are the indications of a wholly sensual nature. The forehead and chin are the distinguishing features between the animal and the human race. These are the features which the animal absolutely lacks. Plate XXII, Figure 3.

Affection. Even lips, particular fulness only in the middle of the lower lip—great love of the virtuous caress, the caress of affection, not of passion; love of children, whether clean or dirty. Plate XXVI, Figure 1.

Concentration. A dip in the centre of the upper lip, dovetailing—as it were—into the lower, is the mark of concentration and of power of thought with physical action to consummate what the mind suggests. Plate XXVI, Figure 2.

Intensity. The face of intensity, the mouth of controlled passion, with even, compressed lips; slightly thinned upper lip straight from the nose to the rim of the lip; lower lip drawn up and in,—shows a nature intense in everything; action the watchword; a love of realisation, rather than of expectation. Plate XXVI, Figure 3.

Sarcasm, discontent. Oblique mouth, one side higher than the other, upper lip with a puffiness between the centre and the corner toward the outer end, giving the lip the effect of a backward roll, shows sarcasm; the power of the cutting, ill-natured speech; irritability, discontent, and disgust. Plate XXVII, Figure 1.

Where the upper lip rolls in, hiding the red toward the outer corners which are turned down, the subject is irritable, ill-tempered, cutting of speech, inclined toward censoriousness.

Pessimism. Turned down corners; thinned lips, uneven in mouth line—melancholia, pessimism, ill temper, lack of control, often lack of physical strength, a tendency to fault-finding and to looking on the dark side of things. Plate XXVII, Figure 2.

Wit. Turned up corners; lips bright red; balls of the cheek prominent, inclined to dimple, the lips drawn to a point in the middle—humour, wit, repartee, optimism. Plate XXVII, Figure 3.

Good judgment. Straight-lined mouth, compressed without constraint—good judgment, decision, evenness, firmness. Plate XXVI, Figure 2.

Big mouth—generosity; small mouth, thin lips—miserliness and greed, tendency to anxious thought.

Thin lips drawn upward—vanity.

Projecting under lip—coldness, craft, avarice, self-seeking disposition. Plate XXV, Figure 3.

Hollow under lip—fanciful character.

• **Physical and mental endurance.** Long upper lip, with closeness of lips, if in combination with intensity and well-formed forehead, bespeaks endurance, perseverance, and energy, both physical and mental. Plate XXVIII, Figure 1.

Resentment. Thinly cut upper lip with a pucker near the centre on either side, giving an arched, hollow

effect to each side of the lip proper, and with a corresponding fulness of same nature in lower lip causing a wave in the mouth line, shows resentment and oversensitiveness; this mouth also shows irritability. Plate XXVIII, Figure 2.

Uncontrolled passion. An upper lip full in the portion above the colouring, excessively muscular in character, the rim drawn down somewhat, the corners full and apparently puffed, the whole upper lip rather hard in appearance, the lower lip full in colouring and drawn slightly in the centre, hanging loosely upon each side and yet by its appearance indicating existence of flesh of hard and muscular texture, the ball of the chin drawn upward and uneven in its development—these signs indicate unmistakably uncontrolled temper and passion; if not dissipation, at least a tendency in that direction. Plate XXVIII, Figure 3.

Timidity. Trembling, twitching lips—timid, uncontrolled, self-conscious nature.

Open lips,—in man, weakness of character, lack of mental energy.

Coarseness. Large, though evenly proportioned lips, as well as large and poorly proportioned lips, will indicate coarseness of instinct, indelicate nature.

Cold-heartedness. When we find in all other respects the indications of intellect and character, but when the teeth appear between the lips when the mouth is closed, it is a sign of a heartless nature which makes personal pleasure the first consideration, and injures others by

recklessness, with no care for the suffering created. When the other features are also lacking in good, this mouth will show the extreme of ignorance. Plate XXIX, Figure 1.

Cruelty distinguished from firmness. Cruelty and firmness in the mouth are easily distinguishable, firmness showing itself in compression of rather full lips and a consequent thinning of the mouth line, whereas cruelty will show in naturally thin lips.

One will show control; the other, lack of it. Both of these indications will be confirmed by reference to the eye and the mental development. Firmness can become cruelty only in the narrow of mind.

Ambition. Ambition, active execution of one's desires, is shown by the contending mental and physical forces meeting in the mouth, causing a drawing-in of the mouth and a consequent pushing out of the cheeks, which results in an arched line extending in a half circle from above the wing of the nostril to and beyond the corner of the mouth. Plate XXII, Figure 2.

Dissipation is shown in the loose, apparently swollen lips of uneven appearance, usually dark and dull in colour. Such a mouth also shows uncontrolled passions. Plate XXIX, Figure 2.

Irritability. Excessive nervousness and consequent irritability are shown when the edge of the upper lip (although lips are not full) juts acutely forward and is drawn upward.

To the degree to which the upper lip hangs forward



PLATE XXVII



PLATE XXVIII



PLATE XXIX



PLATE XXX



PLATE XXXII



PLATE XXXI

at the lower edge, beyond the point at which it joins the nose—to that degree is the lip weak.

Discretion. Caution, secretiveness, even temper, cool deliberate judgment without the fire of intensity but with tenacity and determination of purpose, are shown in the large mouth, upper lip drawn down and thinned, with full short under lip rolled outward, forming an acute angle between the ball of the chin and the lip. This mouth is usually supported by a heavy, bony chin. Plate XXIX, Figure 3.

The more the mouth discloses, other than control, either when in motion or repose, the less of control is there in the personality and the more is it needed.

Chin and Jaws

Chin shows natural physical tendencies. As the shape of the head reveals the inherent mental qualities, so the formation of the chin shows the natural physical tendencies, and furthermore, as the eye is the index of the mentality, so is the mouth the exponent of the physical nature.

One-third of the head should be back of the ear, showing strength of the physical nature. The face is divided in the same proportion; one-third from the base of the nose to the bottom of the chin, the upper two-thirds of the face containing mental indications, the lower one-third, lips, mouth, and chin revealing the physical and animal inclinations. Plate II, Figure 2.

Woman's face is nearly always light in the lower third. Her tendencies run more in mental directions. She lacks the intensely passionate nature, which is the result of bony structure, the physical vigour, and the muscular strength that are attendant upon the manly man. The chin typical of woman, although usually of correct length, will very slightly recede instead of projecting. Woman's whole face will be wider above than below, the jaws will be narrow and slight in forma-

tion, the refined sensibilities of the woman will be shown plainly to be uppermost. Plate XXX, Figure 1.

Typical man's chin. The chin of man, on the contrary, will in its correct formation be perpendicular, and will often project forward; broad at the base, full and round, with breadth at the angle of the jawbone, where the face should be as wide as, but not wider than, the head above. Plate XXX, Figure 2.

The ball of the chin is drawn upward by the contraction of the lower face muscles. As the muscles of the upper face draw downward with mental effort, so the muscles of the chin, which represent the physical side, draw upward in their desire to put actively into effect the mental command, each set of muscles being held in place by the tensivity of the other.

Resistance develops strength, well balanced mental and physical forces, opposing each other, result in power, and controlled and applied power means success. All this implies a man's need of a strong chin and jaw to meet and support the upper face. Without physical strength, mentality is wasted.

Controlled power. The more the chin of woman is prominent or projects, the more of man's nature will she have so far as physical action is concerned. Often the thinking woman, aware of these inherent tendencies in herself, becomes discontented and negative in her thought, when actually these qualities, although detracting somewhat from her womanliness, can yet be

so controlled as to result in power and self-reliance. Plate XXX, Figure 3.

Do not make a mistake in reading this important feature. The slightly receding chin in woman indicates womanly modesty, womanly discretion, womanly tenderness, which do not by any means imply the weak or pliant nature. They indicate the strength of resistance and defence, rather than the strength of opposition or offence. Plate XXX, Figure 1. There is more of real patience, real tenacity of purpose, real will in this slightly receding chin with mentality evidenced above it, than can be found in nine out of ten with the prominent chin and heavy jaw; for will power is a quality of thought and intellect, not of physical force. Heavy of jaw, the projecting chin may be obstinate, but it takes breadth of head and reason to result in will.

Again the caution is in order in weighing this active force in the personality. Take well into account the general face and head formation; "compensation is the law of nature." The close observer will often find the compensatory indication; only when after careful scrutiny this cannot be found, may he pass judgment; but when the chin is greatly deficient, physical force must suffer.

The indications of the mouth will control. A fine head, intensity of brow, a fine nose, and control shown in the mouth, can be depended upon to outweigh weakness of chin to a greater or lesser degree, according to the strength or weakness of these balancing indications;

but if the chin be too large or too small, study the mouth carefully and rely upon the conclusion there found.

RULES FOR READING THE CHIN AND JAWS

Obstinacy and ignorance. A face wider at the angle of the jaw than through the head shows obstinacy of purpose, a nature ignorant, inconsiderate, lacking in refinement. Plate XXXI, Figure 1.

A face narrower at the angle of the jaw than through the head shows physical weakness and a yielding nature easily turned from the chosen path, lacking in ballast and stability; having strong tendencies toward the spiritual. Plate XXXI, Figure 2.

The width through the face at the angle of the jaw should be the same as the width of the head. The distance from the point of the chin to the base of the nose should be one-third of the length of the face. The ball of the chin should be as far forward as the root of the nose, so that a line drawn from the outermost point of the ball of the chin directly to the root of the nose would touch the lips and be perpendicular. More than one-third indicates a preponderance of the physical side. If the chin is fleshy in its nature, it indicates coarseness of nature. Plate XXX, Figure 2.

Perseverance and tenacity. Breadth and depth of chin show physical strength, recuperative powers, perseverance, tenacity of purpose.

Weakness. Weakness of chin,—weakness of constitution; lack of personal magnetism, force, and physical strength.

Double chin—love of good diet, good healthy digestive organs, slow heart action, sluggish circulation, slowness in movement. Plate XXXII, Figure 1.

Fleshy chin—the sensual nature, love of ease.

Amorous, intense nature. Bony chin of width and depth, with prominent, muscular ball—the amorous, impulsive, and passionate nature, quick of action, energetic, and forceful; plenty of determination and decision; affections easily roused and hard to control. Plate XXXII, Figure 2.

Discretion, tenderness. Chin slightly receding—the woman's chin—womanly tenderness, discretion, modesty. Plate XXX, Figure 1.

The ball of chin drawn upward with horizontal indentation—decision, discretion, caution, and judgment. Plate XXXII, Figure 3.

Refinement, perception. Pointed chin slanting forward from the lower lip, no indentation—quickness of perception, carefulness in expenditure of funds, enthusiasm without magnetism, refinement of sensibilities. Plate XXXIII, Figure 1.

Projecting chin—positive nature; retreating chin—negative nature.

Enthusiasm and affection. Dimpled chin, indication of fleshy nature, but often found in the nature where bone predominates—always a mark of enthusi-

asm, an amorous, ardent nature, nearly always found in people of extreme self-will, and of some degree of selfishness. Plate XXXIII, Figures 3 and 4.

Where the point of the chin goes up to meet the nose and the tip of the nose is drawn down toward the chin, the suspicious and cynical nature will be found.

Stupidity. When the chin and jaw greatly outweigh the balance of the face, and are fleshy as well as bony, stupidity, sensuality, and slow mentality will usually result. Plate XXXIII, Figure 2.

Meanness. Narrow chin with small mouth, meanness of nature, lack of soul qualities.

Length from the ear to the point of the jaw where the jawbone turns forward, and breadth at this point, are indications of obstinacy, according to the degree of length or breadth shown. Plate XXXI, Figure 1.

Length of jaw. No matter if the chin be prominent, nevertheless in men weakness is shown in a jawbone slanting directly from the ear to the point of the chin without an angle below the ear. In women with the same sign and with a prominent chin controlling passions will be found; the physical side inclined to be uppermost.

Criminal jaw. Where the whole chin is rude in structure and protrudes, the upper teeth—when the mouth is closed—missing the lower by a quarter to half an inch, the lower jaw overreaching the upper one, the nature is likely to be brutal and cold. This is termed the criminal jaw. Plate XXIV, Figure 1.

The jawbone which arches upward from the point of the chin to the angle of the jaw shows decided weakness and lack of physical force, and is usually found upon the constitutionally feeble.

The jaw should arch downward and outward like a bow from the angle of the jaw to the point of the chin, thus showing physical and vital strength and stability of purpose with power to overcome.

Temperament

Definition of temperament. The word "temperament" as used in physiognomy represents the predominating tendency of an individual toward a certain and usual attitude, both mental and physical, in relation to people and things.

Temperament is both the cause of these predominating tendencies, and the result of them. Our expressed attitude toward people and things is the illustration of our temperament.

Taking this as a definition of temperament, what causes one to have this temperament; the other, that? Is temperament natural or developed, or both?

Consider these questions from the following standpoint: throughout the study of people it is found that there are two all-important forces in the make-up of every human being—the brain and nervous system, resulting in intellect and mentality; and the physical side,—bone, muscle, flesh, and blood,—which nourishes the brain and nervous system, cares for the functions of the body through different channels, and puts into effect by motion and action that which is conceived in the mind.

As every thought and act is the direct result of the action of one or both of these forces, and as temperament is a reigning inclination toward a certain manner of thought or action, let us consider temperament as the product of these two forces.

It is true that the predominance of certain constituent parts of the physical side, as, for instance, an undue proportion of blood, flesh, or bone, if not controlled by the mind, brings about certain qualities of character attributable to temperament.

It is also true that the formation of brain and the degree of development of the mind along one trend or another will just as surely bring about changes in the physical side and result in certain other qualities either admirable or the reverse, equally attributable to temperament. Therefore, it appears that it will be best to treat this natural or developed bias as resulting from but one cause, and that cause the correct or incorrect combination of these two forces, the mental and the physical.

As the mental force is stationary, the physical force active, it is necessary that the mental shall be slightly in the predominance so as to be in control.

Any force or quality, even though in itself desirable, when decidedly in excess or out of proportion immediately ceases to be advantageous and becomes detrimental; and this is true in relation to these two powers within. The mental and the physical must be in correct proportion one with the other. There must be

an equality of forces, the activity of the force considered, where one is dependent upon the other, or both forces suffer. The physical must be equal to the demands of the mentality with which it is in combination, and the intellectual brain must be strong enough to control the physical brain and the bodily desires and activities, or degenerating wear and tear and final destruction must result to both.

The degree of harmony of these two forces in their natural and developed states, and the degree of their development, determine the strength or weakness of the temperament.

Temperament is considered as strong or weak to the degree to which it is desirable or the reverse, to the degree to which it shows qualities to be admired or to be deplored. Perfect physical condition—that is to say, the condition where the constituents of the body are in a normal and healthy state, in combination with a well-balanced, properly developed mind—will result in the temperament that is most to be desired; in other words, temperament may be modified in accordance with a changed relationship between the mental and the physical sides.

As no two faces are just alike, so no two temperaments can be alike. As no two people are constitutionally identically the same, neither can the characteristics of one be matched with those of another and be found identical.

One personality produces one effect upon one person,

the opposite upon another, and always these effects can be traced to the degrees of mental and physical force existent in the persons brought into contact with each other.

Each of us is a sort of barometer, registering the effects of emotions received from without and produced in others as a result of the harmony or discord of their personalities with our own.

Too much natural or developed strength of the physical side must result in undesirable temperamental tendencies, for if the mentality and will do not control and regulate the desires, the animal and sensual will take charge of the nature, and sooner or later this will result in the overthrow of both the physical and the mental natures.

Likewise, if the mentality is developed at the expense of the physical side and not in unison with it, there will not be proper support or nourishment of the brain and nervous system, and consequently the mind will languish, there will be a degenerating wear upon the weaker force with a growing nervous tension and irritability. The nervous system will become deranged, and finally mental and nervous break-down will result.

Temperamental shadings are influenced by surrounding conditions (including the atmosphere) to the extent to which the mental and physical sides are affected by these conditions; and temperamental attitude may be likewise affected by contact with other and different temperaments, according to the degree to which the

mental and physical sides of such other temperaments harmonise with these same elements in the temperament brought into contact.

Mental temperament. Very few persons have a correct balance of power. The mental under proper conditions is slightly in the predominance in order to control the desires which must arise from perfect physical health. Some persons are almost altogether mental in temperament, slight of build, large in head formation, finely chiselled as to features, small in bone structure throughout, with hair rather scant, and skin delicate in texture. This temperament will incline one toward mental pursuits,—the fine arts, literature, etc., but this temperament is lacking in the physical force and the love of action which are part of the physical nature. This temperament will incline one to the life of a student, who absorbs knowledge but lacks the desire to produce and realise something from what is learned. A person of this temperament is usually nervous, irritable, over-cautious, lacking in self-confidence, over-sensitive, and self-conscious, inclined to nag and find fault, this temperament will be known as the Mental temperament.

Mental physical temperament. Where the mental side is only slightly in the predominance, the head will be full both in the reflective and in the perceptive regions. The face will correspond, showing strong, well-formed features in good proportion; a face of power; strong bone structure throughout, in head, face, and body; well-built muscular body; good

healthy skin and colour, with strong growth of hair on head and body. With this temperament the mental holds sway but is so closely locked with the physical that a slight overtaxing of the mental will result in the asserting of the physical side; and in a consequent relaxation and ensuing recuperation of the mental. This temperament is the most to be desired. The mental rules by right and the physical does its bidding effectively. This temperament possesses mentality to guide and create, reason and analyse, with the prompt desire on the physical side to put into effect the bidding of the mind. This temperament will have all the qualities of the mental temperament even more vividly present, and in addition the desire for action and accomplishment. One of this temperament will rely for livelihood first upon the mentality, and will tend in the direction of any pursuit in which mentality is the first requisite and in which bodily activity must also be brought to bear. In such pursuits he will excel. The professions, particularly law, higher branches of engineering and architecture, the sciences, promotion of business enterprises, etc., will occupy his attention. There will be an even balance of qualities, good mind and judgment, a love of action, strong physical desires absolutely controlled, enthusiasm, ardour, intensity, strong will, self-confidence, fine memory, good reasoning faculties, and analysis, the power of abstract thought, quickness of mental action and of bodily movement, ambition in the extreme, with imagination, ideality,

and spirituality. This temperament will be styled the Mental Physical, because the mental leads, but the physical follows closely.

Physical mental temperament. If the physical side is slightly in the lead, the head will not be so well formed in the reflective or upper portion. It will show rather the perceptive or square forehead, and will be flat on top with fuller back head, greater fulness in the back of the neck, larger bone formation in the head, greater breadth behind and in front of the ears, less in the upper third of the face, and more in the lower, heavier in the chin and jaw. There will be large bony growth with more flesh and muscle, more weight and less activity.

A person of this temperament will tend toward any occupation where the important requisite is physical strength but where a fair degree of mentality is necessary,—all mechanical trades, engineering, contracting, exploring, business of all kinds. With this temperament we may look for inventive genius in mechanical lines, good judgment of weight, colour, time, distance, and location, slowness in bodily movement, foolhardy courage, great physical endurance, strong physical passions but little controlled, changeableness of purpose, fondness for good food and delight in a play upon the senses, little of imagination or ideality in the nature, obstinacy with slight mental narrowness, a lack of adaptability. With this temperament the physical is first and the

mental second and so it will be named the Physical Mental.

Physical temperament. And finally, consider the physical temperament, or a temperament as nearly wholly physical as is possible. Here is the head low in the crown, wide through the centre from ear to ear, the ear in the centre of the head showing large physical brain, back-head and neck fleshy, coarseness of feature, flabbiness of muscle, a body weighed down with flesh, large abdomen. Surely it is unnecessary even to name the temperamental inclinations in this case. Loving ease as they must, individuals of this type will seek the pursuit where they can make a living most easily, apparently desiring above all to increase rather than to lessen their grossness. This temperament will be named Physical.

Classification of temperament. Therefore we have for our main heads in analysing temperament: (1) the Mental, (2) the Mental Physical, (3) the Physical Mental, and (4) the Physical. The illustrations which follow show decided types of these temperaments, but there are as many variations of degree in these temperaments as there are possible combinations of these two great forces; and the tendencies and characteristics of these temperaments will likewise vary in similar proportion.



PLATE XXXIII



PLATE XXXIV

Wholly Mental—Plate XXXIV

What this type lacks. Plate XXXIV shows the distinctly mental temperament. The well-rounded head, is high, wide, and full, showing tremendous power of thought, but a lack of creative genius. The ear is set rather too low, with too little of physical force shown behind it, too much of mentality in front. The brow is reflective but not perceptive; the eyebrows perplexed, the hair gone; the deep-set eyes, intellectual but not dominant; the nose reveals a nature æsthetic but not authoritative; the nose and eye lack the executive of the leader, and the initiative of the producer. Upper lip indicative of mental endurance and physical patience, not of a combination of the physical forces with the mental; the mouth drawn tight, neither so wide nor so full as it should be in a well-balanced temperament, with something of irritability in the lines; the chin too narrow; the jaw far narrower than the head above; the jaw hollowed and curving upward, indicating physical weakness, instead of showing the full sweeping curve of strength; a face in good proportion except for the decided lack of physical power to back up the strength of mentality; a nature which must constantly guard against mental strain.

Mental Physical—Plate XXXV

Perfect balance. In Plate XXXV we see the Mental Physical type. The concentrated power of perfect balance is here immediately apparent. The forehead is not quite so full, high, or broad as is that of the distinctly mental temperament, but what difference of bony structure throughout, how perfect the harmony here found! Even the skull has a substantial appearance as compared with Plate XXXIV. This is the mind of penetration, concentration, creation. The thought is here the father of the act. In this head is firmness of purpose tempered with kindliness. The ear is well situated, projecting outward, large of formation. This head shows executive power of first quality; breadth from side to side displays love of life, constructive and destructive ability. Fulness in the upper third of the forehead indicates the power of reflection; knowledge of human nature; natural reasoning powers; the knowledge of cause and effect. The excellent development of the perceptive organs shows analysis, knowledge and judgment of size, weight, and colour; an orderly mind and orderly habits; calculative powers, —all working to put into effect the plans originating in

the reflective mind. The splendidly formed eyebrows, long, horizontal, well marked, show an intense nature, vitally strong and physically well equipped.

Executive powers. Note the upper eyelid receding beneath the brow, the clear observant eye, deep-set and full, with an intellectual depth of transparency; the nose well proportioned and long, its sides spreading out to meet the cheeks, a nose confirming all the other signs of both mental and physical vigour, and again emphasising the executive powers of the possessor. See the arched lines that run from above the flanges of the nose, showing the developed compression of decision in the mouth. The mouth is broad in its generosity, lips compressed, closely folded, parallel with the eyes, the corners turning neither up nor down, showing nothing but control and decision; the upper lip is long and slightly arched, slanting backward, drawn down in the centre with concentration of purpose. The chin neither protrudes nor retires, but is perpendicular; it possesses the breadth that shows comprehension. The jaw is neither wider nor less wide than the head above. This is the face of a king among men, royal alike in intellect and soul.

This head shows the formation, broad from ear to ear, and the full back head, indicative of one slow and deliberate in thought and action; one who never reaches a conclusion hastily but goes to great depths in analysis and reasoning. Time will be well spent in comparing this plate with Plate XL, which also excellently depicts

the Mental Physical temperament, with the difference that the type shown in Plate XL possesses a concentrative quickness and intensity of mind and action which is foreign to the nature of the man shown in Plate XXXV. Notice that the features revealing the greater intensity of nature are chiselled with extreme clearness and definiteness of outline.



PLATE XXXVI



PLATE XXXV

Physical Mental—Plate XXXVI

Harmony not present. Plate XXXVI depicts the Physical Mental temperament. The ear is well situated, but not in quite correct proportion; the head is full, high, and broad, but lacking somewhat in the upper third of the forehead. This deficiency shows a man more apt to copy than to originate. The perceptive faculties are well marked, as are the mechanical qualities; there are activity and executive power along physical lines. The eye shows penetration, but has no great depth; the brow shows physical rather than mental intensity. The structure of the nose shows mechanical ingenuity, but there is something of coarseness apparent. The nostrils indicate a lack of sensitiveness. The mouth shows the physical side as unquestionably uppermost; absolutely nothing of mentality has been interwoven here; temper and irritability are apparent; obstinacy is present, but decision and control of the passions are foreign to this nature. The chin is in conformity with the rest of the face; the jaw wide and powerful, with the power of the bulldog rather than the sagacity of the hound.

Solely Physical—Plate XXXVII

Animal nature. Plate XXXVII illustrates the nature solely physical, or so far physical as it is possible for one of the human race to be: the ear is near the centre of the head, rather high up; the head is flat and wide of formation; the forehead is square, with but little perceptive development. The whole head shows a fleshy growth that cumbers the thinking muscles and coarsens the brain tissue. The eyebrow, located far from the eye, indicating lack of mental application, is that of the erratic mortal; this, in conjunction with the prominent eye, tells its story of physical excess; the eye is prominent, protruding from the head, lacking in depth, without pupil, seeing but not observing. The nose is rather short, coarse of nostril, showing the sensual nature; the lips are without compression, loose, ambitionless, and sensual; the lower third of the face naturally outweighing the other thirds; the chin projecting, but fleshy of formation, supplemented by rolls of flabby tissue beneath. The whole make-up indicative of excess of the animal nature, coarse, uncontrolled—this is truly as close as man can descend to the animal, while still in possession of a mind which maintains its balance.

Points to Consider

These illustrations serve their purpose. But remember that they are pictures of types in their normal state, not in the abnormal; and remember that excess of power in any direction must work its result, with the degenerating temperamental effect, which will show facially.

In judging temperament, consider the face in repose. The discoveries thus made may be considered the principal, and the additional discoveries when the face is in motion may be considered the interest on the principal. Remember that flesh is animal matter; that bone is greatly mineral; that the bone is the basis of judgment of the physical intensity; that the more of bone there is in the general make-up, the more will the muscles partake of its firmness; that muscular activity is governed by quality and form, whether encumbered by fat or not; that the truly animal nature is fleshy, not muscular.

Remember that every man is capable to a greater or lesser degree of every temperamental emotion; of every kind of passion, but can by cultivation so control natural instincts, as to bring the good to the front and relegate the bad to the background.

Remember that in many cases it is only by careful analysis that the distinguishing line between the degrees of temperament can be drawn, and constant effort and concentrated observation must be directed toward this end.

The degree of mental temperamental force found in the upper two-thirds of the face must be weighed with the degree of physical temperamental force disclosed in the lower third.

Do not forget that the condition of the health of the mental and physical sides regulates to a great extent the temperamental power or lack of power.

Personal Magnetism

Personal magnetism partakes of the problematic nature of electricity. We know the power of electricity; we can produce and control it; it surrounds, encases, and is apparently part of the wire which carries it, but we do not know what it is. Just as electrical power is generated by controlled friction, so is magnetism developed by bringing two forces into opposition to each other.

Magnetism arises from a proper balance of the mental and physical natures, and so becomes in its development, a quality of temperament. To the degree to which the mental and physical forces are developed in unison with each other, the mental always retaining control, to that extent will there be mental and physical force and energy. The degree of magnetism will correspond to the degree of force and energy developed. A child has no personal magnetism, neither have the aged where a lessening of power has set in. The solely mental have no magnetic force, nor have the wholly physical. These facts show that this force is a product of natural or conscious development. Two forces cannot rule. "No man can serve two masters,"

whether the master be within or without. One force or the other must control. Magnetism is caused by controlled pressure within and the resulting degree of friction. This friction, we repeat, is created by the meeting and fighting for control of the mental and physical forces. The greater or lesser degrees of friction caused by the corresponding degrees of mental and physical power in pressure one upon the other, give the individual shadings of magnetism.

As in a carefully prepared prescription, each ingredient is weighed,—each drug is essential to produce the desired effect,—so in the laboratory of human nature each particle of life, each scattering element of inclination, is essential within us. And when each of these is placed in proper combination with other internal and external forces, the desired power can be generated. When these forces in others are combined with and brought into contact with our own individual forces, the result is increased mental activity or the reverse.

As friction is known to produce power, so is it known that there must be equality of strength in the opposing forces or the stronger will soon wear out the weaker. Place two pieces of steel together, let one be more highly tempered than the other, and instead of durability we have weakness. The hardened steel soon wears out the softer material; the whole machinery becomes useless, is valueless.

Physical power being active, motive, and mental power being stationary, the physical, having momen-

tum, is the stronger. Therefore for harmony of power the mental must be slightly, but only slightly, in the predominance. Here we have the temperamentally well-balanced personality; the stronger the opposing forces, the more of friction will there be; and the greater the power generated, the greater will be the magnetism and the force of the nature and personality.

That physical activity feeds the mental, is illustrated by the act of one who writes. Even a carefully pondered subject gains in power, unfolds itself with greater clearness, as it is transferred by the writer to the paper, and why? The hand, the physical agent, cannot transfer the thought to the paper with sufficient rapidity; the mind is held in restraint; the strenuous physical effort of the hand in its attempt to keep pace with the mind excites the physical senses in harmony with the mental activity, and this results in increased mental energy and consequent greater clearness of perception and vision. The increased and controlled effort of both forces results in additional power.

Bone. Large bone structure gives force, energy, intensity, and physical activity; and since the brain is stimulated and fed by the physical forces, mental energy must also be somewhat influenced by the amount of bone.

Wrinkles—Action and Speech

Wrinkles indicate character. Any frequently repeated action of the facial muscles will of necessity produce wrinkles; different kinds of thought bring different muscles into play. Therefore we can judge of character by the lines thus made.

Abstract thought. Between the eyebrows two deep, parallel wrinkles which are long, compressed, and regular, with a forehead full, wide, and high, indicate the mind of analysis and concentration, logical and abstract in its thought. The same wrinkles in women, only in a feminine degree, will indicate discretion, propriety, and womanliness. Plate XXXVIII, Figure 1.

Worry. A number of shallow wrinkles between perplexed eyebrows, short and broken wrinkles covering the forehead, which is narrow and lacking in breadth between the eyes,—these signs indicate narrowness of mind, a tendency to unnecessary worry and fault-finding. Plate XXXVIII, Figure 2.

A forehead without wrinkles, broad and flat, not moving even when the possessor is pleased and interested, shows the cold of heart, the selfish, conceited, unforgiving nature.

Humour and wit. Lines radiating from the corners

of the eyes, like rays of sunshine from the sun, indicate the humorous, witty nature, quick in repartee, kindly in spirit.

Meanness. A nose which wrinkles upward at the side indicates one of close and often of mean and narrow tendencies.

Physical tendencies. Long lines extending from one side of the under eyelid to the other, and running parallel with the rim of the lower lid, indicate the giving way to physical tendencies, a liking of physical excitement. These wrinkles are caused by a constant tightening and relaxing of the muscles in and just below the lower eyelid. Amusement causing laughter or any play upon the senses makes this muscle become rigid and protrude, drawing the rim of the lower eyelid upwards. Excess of physical excitement causes the lower lid to draw upward until it is practically closed, covering the whole lower half of the eyeball, while the upper lid still remains open. Plate XXXVIII, Figure 3.

Frequent raising of the eyebrow and forehead muscles causes wrinkles which run from one side of the forehead to the other, drooping in the centre. These indicate the sanguine nature, mildly tolerant, love of peace, willingness to sacrifice personal rights for the sake of harmony. They sometimes show a negative type of thought, inclination to alternate between optimism and pessimism. Straight shallow lines across the forehead are the sign of an evenly thoughtful nature, carefully planning, persistently accomplishing.

Ambition. Lines extending from just above the nose, down past the corners of the mouth, are the indication of ambition and determination to accomplish. Plate XXII, Figure 2.

MANNER OF ACTION AND SPEECH

Mental alertness is usually accompanied by alertness in manner and speech, a direct method of approach to any subject.

Self-consciousness. An assumed unnatural manner of speech or action indicates self-consciousness; conceit, if self-confidence is present; timidity, if not. Any pronounced mannerism or affectation comes from thinking too much of self, and is the mark of egotism. Real breeding and culture reveal themselves in naturalness and ease of manner and speech.

Distinguish between the insistence of dignity, restraint, and control, and the bravado, bluff, and push of the bully and the braggart. You cannot study such details as these too carefully.

Self-satisfaction may be discovered in a slight upward lifting of the muscles of the upper part of the face and an effect of looseness in the muscles of the lower face.

Miscellaneous Indications of Character

Muscles, bones, skin, blood, teeth, hair, and ears have their significance for the one who can read it.

MUSCLES

Strength and elasticity of muscles are of extreme importance in their effect upon character, and the eye of a trained observer at once co-ordinates these signs in the human body with those indications found in the face. With perfect muscular development come consciousness of energy, intensity of motion, alertness and clearness of eye, confident power and ability. Proper natural muscular build will almost invariably be attended with endurance of mind. The slow of muscular movement will always be slow of intellect, reasoning cautiously to a conclusion. The mental temperament, small of muscle and bone, will always be frail and easily overtaxed, both mentally and physically, although often tenacious of purpose.

BONES

Bone structure important. Bony structure is next to brain in importance. Bone carries the balance of

power between the mental and the physical. Bone gives intensity, executive energy, the foundation of our whole constitution. Muscle can be developed, and we lose it almost as soon as we gain it; the same is true of flesh, but the percentage of bony growth if once properly cared for does not change. It remains with us while life lasts; and after bodily death, bone and hair continue as tokens of what has been when all other evidence of physical and material form has vanished.

The more of natural bone structure there is, the more of vital strength will there be in the nature, the more tenacity of purpose, the more endurance, the more of that unquenchable fire which holds one man to this world when another with more of the animal in his general make-up would pass away.

Bone is chiefly mineral in its composition. The nervous and physical systems vary according to the tax upon them, but the bony frame, like its possessor, proves unyielding, unchangeable.

Bone means obstinacy in the youthful, but as reason develops obstinacy is overcome, and will-power then asserts itself. The obstinate youth develops into the man of will. The older we grow, the more mineral is found in our bones, and the harder we are to change from our ways. It is well said, "You cannot teach an old dog new tricks."

Men with predominance of flesh are changeable, easily turned aside; they depend upon the man of bone

to execute the schemes and plans which come to their deliberate minds.

Passion and sensuality are as different as night from day, and each arises from a different cause. Bone produces intensity, energy, love of action. Intensity of feeling and action is passion; controlled passion means force, personal magnetism, the winning personality. Small-boned, flesh-encumbered people are inclined to the enjoyment of the senses, dwelling in the expectation, not caring for the realisation.

Head properly formed. People with prominent bony features have well-formed heads; the ear rightly placed, showing intellect and mind to control the intensity of passion. If the subject is small-boned and weighed down with a superabundance of flesh then the ear is likely to be found near the centre of the head, with far less than the regulation two-thirds before the ear, showing plainly not only bodily inclinations toward the animal but with excess of the smaller brain, a mental tendency to think of and dwell upon the sensual. Controlled passion is uplifting. It means forceful action in all directions; it is the outcome of bone structure and of perfect physical health; in the passionate type the brain controls as it is properly formed.

Head wrongly formed. Sensuality is lowering, for it is the result of animal tendencies, exaggerated and developed by excess of mentality in the same direction. The brain itself, when so formed, is physically imaginative, is not balanced.

The vital force, energy, and intensity of the average man must find its outlet in one way or another. If the natural physical forces and desires are held in check, the excess of physical strength feeds the mental organs, resulting in a steady strengthening and increasing activity of mental power and control. If, on the contrary, the desires are allowed full sway, then the physical side devours itself, old age creeps on apace and broken health results. There will be nothing to feed or build up the mentality and his life will be unduly shortened. Even balance of the faculties must be developed while a man is in the formative period or the opportunity to reach the greatest development of which he is capable is forever lost.

NECK

Extreme fulness in the back of the neck, extending up toward the head, and even projecting beyond the back of the head, is the sure sign of the sensual nature.

Neck an important sign. The long, slender neck showing a decided line between head and neck is a sign of refinement of the senses, purity of character and inclinations.

The muscular neck of good proportion is a strong indication of will power; and the manner of carrying the head is a study in itself, which can be dwelt upon with profit.

SKIN AND BLOOD

Colour of skin significant. The skin and blood have their individual significance. Dark-skinned people always show more irritability, are more controlled, and are inclined to be sullen and malignant. The fair-skinned with light hair are quicker-tempered but soon forget their grievance. The clear olive complexion shows tenacity of purpose. Clear and rather light complexion of good colour, and dark hair denote even balance, plenty of red corpuscles in the blood, showing energy, life, and courage.

Delicate constitution. The transparent skin with hectic flush upon the cheek, plainly shows the delicate constitution, and often shows tubercular tendencies.

A face in which the colour comes and goes denotes the sensitive nature, self-conscious, easily impressed by the strong nature. If the skin is normally very pale, the nature will be timid, secretive, and over-sensitive.

In judging character, the manner in which the duties of the vital organs are performed must be considered. The strong heart in the muscular and bony frame will pump blood to all parts of the system, even during sleep, rebuilding and revitalising the whole mind and body, with the result that the subject will wake refreshed in mind and body, ready to rise and eat his morning meal. Good heart action gives courage; poor heart action will make a man a coward. Now take one of

fleshy build in whom the heart is usually more or less overworked. Even during waking hours the heart has difficulty in carrying a supply of blood to the extremities. How much more so during sleep! The subject wakes dull and drowsy, with no desire for food, unrefreshed and irritable.

All know the effects of a torpid liver. The face indications are plain; such as dulness, poor complexion; the whites of the eyes are yellow; there is a languid air and an inactive mind.

Good, red blood is the sign of good breathing; colour comes from oxygen. All of these points are of the utmost importance as a guide in estimating the type of mental and physical man.

TEETH

The position and care of the teeth, have their significance. They should be even, in good proportion, not branching forward from the gums and jaw like those of an animal; nor should they be very large and wolf-like. The teeth should be of good quality, as early decay shows lack of vitality. Uneven teeth will nearly always emphasise coarseness in other features; this is true, for instance, in the woman whose whole face is spoiled by the animal tusk where the eye-tooth should be. The proper care of the teeth will show care in personal appearance, self-respect, orderliness of disposition, refinement of tastes.

HAIR

Thin hair-mental temperament. The hair adds its share to the knowledge of human nature. Coarse, thick, black hair shows the vigorous, intense, perceptive nature, often obstinate and unruly, loving outdoor sports and conquest in athletic fields. Fine hair—often thin—shows the delicate sensibilities of the mental nature.

Red hair, usually accompanied by highly coloured skin, is always indicative of a keenly nervous, sensitive nature, starting and flushing at every unexpected movement.

Lack of hair usually shows excessive mental energy; the formation of face and head will tell whether this is concentrated mental effort or useless worry.

THE EAR

Lack of physical strength. The location of the ear has been discussed elsewhere, but the ear itself denotes character. The well-formed ear shows balance and breeding. The ill-shaped, coarsely constructed outer shell is seldom found with the refined nature.

The position of the helix and lobe of the ear is of importance since the jawbone runs directly down from the base of the ear. Therefore, if the bottom of the ear is set very decidedly forward it will indicate physical

weakness, narrowness of view, lack of force. The ear should slant slightly, but only slightly, the lower half farther forward than the upper half.

Small ear-conservatism. Transparent shell of ear, fine in its lines, will show delicacy of constitution, keenly nervous nature, refined senses. The small ear close to the head indicates the conservative nature; the large ear, standing out from the head, the generous, executive, energetic disposition; for largeness of feature and frame insures largeness of heart.

It is natural that the ear with the inner orifice directly within the outer shell of rounded form, projecting from the head, will be more musical than the ear whose inner opening is hidden and covered by fleshy and cartilaginous growth, and whose outer formation is angular and draws closely to the head. The former will carry the unbroken waves of sound straight to the sounding-board of the ear. The latter will not catch sound, and what waves are caught will be broken by the roughness of structure; loss of sound must result from the inaccessibility of the inner ear. If the nervous sensibilities are equally acute and uninjured by disease in the two instances, will not the first described ear be the ear of musical perception, and the latter lack in this respect?

The construction of the body is wonderful and intricate. Therefore guard well this incomparable temple. Learn to know yourself, your weakness and your strength; and knowing yourself, study others,

You will find that the more of real beauty there is in feature, the more of real beauty there will be in the soul, for the face is but an outward and visible sign of an inward and spiritual grace.

Miscellaneous Rules

Well-developed, muscular build, large chest, indicates quickness of motion, active physical power. If the head is well formed, we find the creative mind with endurance.

Quickness of physical movement—quickness of thought.

Strong bony structure gives executive intensity and energy—the passionate temperament.

Bony structure governed by reason produces the man of will; without reason, produces obstinacy.

Bony structure gives vital strength—tenacity of life.

Predominance of flesh, as opposed to bone and muscle, will indicate the animal and sensual nature, easily changed from its purpose, easily led.

Large neck, no dividing line where the head and neck join—coarseness of nature, animal instincts.

Muscular neck, well proportioned—will-power.

Dark skin—irritability, often sullen and morose.

Clear skin of good colour—healthy vital organs, good constitution, happy nature.

Transparent skin—delicate health, sensitive nature.

Pale skin—undue sensitiveness to slights, inclination to be secretive and self-conscious.

Whites of eyes tinged with yellow—torpid liver, irritability, temper.

Teeth well-cared for—self-respect, tidiness, order.

Prominent eye-teeth—coarse instincts.

Teeth branching forward and outward—animal tendencies.

Coarse, thick, dark hair—the vigorous, intense nature quick of impulse.

Curly hair—quick temper, originality.

Fine thin hair—delicate constitution, good taste, refinement.

Red hair—nervousness.

Lack of hair—mental energy; in combination with well-formed head and forehead, the energy is well directed; if with narrow head, narrow between the eyes, excessive worry is indicated.

A well-formed ear shows breeding.

Ill-shapen ear—coarseness.

Large ear—generosity.

Ear standing out from the head—executive ability.

Ear close to the head—caution, carefulness in expenditure, discretion, practical nature, conservatism.

Projecting ear, with other indications—judgment of tone, love of music.

General Information

Like produces like. Like will produce like. Such is the law of nature, unfailing in its operation. From the acorn springs the oak tree, and the particular kind of oak tree from which the acorn came. The cow will have for its offspring a calf partaking of the same nature and of the same breed as she herself is.

Training shows in the next generation. The well-cared-for flower will produce seed of its higher culture; perfection is the result of training and care. The higher the plane reached by the parent, the farther may the children advance.

It is far easier to slip backward and deteriorate than to climb to higher levels. Inanimate things will drift, but man has been given energy and a personal will whereby he may do his allotted work and develop his own individual character. "A wise man may become an idiot without the intervention of a miracle, but an idiot can never become a wise man without one."

Note the faces of husband and wife who are in harmony with each other. They think alike; they live alike; they act alike. Is it strange that they gradually begin to look alike? They share the same joys and

the same sorrows, with the same degree of feeling, which must gradually bring the movable portion of the face to an unmistakable likeness of each other.

Let us choose such friends that, growing more like them, nobleness may result in us. Let us carefully guide our minds toward right, not wrong, thinking. Let us reach out toward higher things, not descend to grovel in the mire. Real beauty is more than skin deep, for it partakes of the soul's essence.

Nature conforms to our needs. We are all creatures of circumstance, which must be controlled by effort. If we live out of doors in the open, our daily pursuits make it necessary to search the distance; the eyes become deeper seated, the brow above becomes more definite, for where there is continual need nature furnishes permanently that which is supplied for the moment by placing the hand above the eyes as a shield when gazing into the distance. The deep-seated eye is the far-sighted eye.

The child knows by instinct, the adult by perception, whom to trust; and perception can be developed only at the expense of instinct. As one becomes more proficient in reasoning, reliance is placed upon a logical conclusion rather than upon intuitive and instinctive impression. If the reasoning is correct, it becomes a far stronger agency than knowledge without reason. Correct knowledge, with ability to apply it, is power.

Throughout these pages only the mental and the physical natures have been discussed, and both from a

material standpoint. With express intent, the question of soul or spirit has been avoided, although this unseen power pervades the whole. The greatest and the least are alike endowed with this power unknown, yet known; no favouritism has been shown in this respect, whereas the power of mind is given to one in one degree; to another in another. Thought must be the outcome of brain, which is the instrument or organ of thought, for if the brain, the material evidence of the power to think, is injured, the mind becomes deranged; controlled thought ceases.

The origin of thought. Inspiration of thought comes before thought, but where the idea itself comes to life—there is the origin. Thought originates and is developed within the brain, results from the possession of brain, but is inspired by the spirit, and when created partakes of the spirit of its inspiration. Thought is part of one and is dependent upon material things for its inception, but remains within one in a spiritual form, unconsciously enfolding the material being. The power to think is of material things; the inspiration of right thought is divine.

Inspiration cannot be controlled, for it is chiefly born of outside forces, but it can be regulated by mental development along right lines. By control of thought, the mind may cultivate within a susceptibility to either one class of inspiration or another; the individual may limit the heights or depths to which inspiration shall lead. It remains for each to make this spirit a part



PLATE XXXVII



PLATE XXXVIII

of himself. Each one must develop his own individual soul by taking unto himself, through the instrumentality of mind, this power which lies within his grasp. Soul is but that part of the spirit which was breathed into us with the first throb of life, and which has been appropriated to our own uses and made a part of our individual selves by gradual development and growth. As the brain is the instrument of the mind, so is mind the instrument of the soul and spirit, and objective mind development is the dividing line between the animal and the human being. Practically all of the human race, barring accident and illness, live longer than animals. Note the shortness of life where mental balance is overthrown or where the degeneration of the brain and mind has set in. As the human being descends the ladder of mental decline, either from the abuse of powers given, from the use of drugs, from inherent causes, or from old age, so does life's tide gradually ebb until the eye becomes dim, the expression vacuous and dull.

All are free-will agents. All are made free-will agents to do that which the mind dictates, that which the body urges; and yet every step, every longing, every touch of the sublime, tells of an unseen force which reaches its strongest in the highest and purest, and yet shines like a beacon light round even the lowest human being, ever beckoning him to the best of which he is capable. No matter what the station is into which one is born, this endowment is shared alike. The

mental and the physical make up temperament, but this greater force, which comes from without rather than from within, surrounds and permeates every fibre of the being. This power influences, but does not decide; it guides, but does not compel; and as a man rises from the depths, draws nearer to the highest—as the mentality, which he controls, begins to control his being, so this spirit grows; the material evidence of being becomes more truly enveloped, more thoroughly saturated with this essence. The physical nature is left behind, the mental drifts into the spiritual, becomes a part of it; the spirit takes possession of the soul within this earthly shell, and the free-will bestowed for use is withdrawn in answer to the call of the One who is supreme.

The Face—Its Confirmations and Contradictions

How the face develops. Study the formation of the face as a whole—the development of muscles here and there, surrounding this feature and that, the flexibility of those muscles, and the lines gradually formed by contraction and relaxation in different parts of the face—this is of the greatest assistance in determining the characteristics shown in the movable portions of the face.

Bony and cartilaginous structure shows qualities inborn. We have stated elsewhere in this book that the bony and cartilaginous structure, the immovable parts of the face, show the qualities with which one is born. The muscular and fleshy parts, or movable portions of the face, indicate those characteristics which have been developed. And one set of characteristics may entirely contradict the other.

Muscles of face show development. The capability of expression depends upon the flexibility and development of the facial muscles. The power of conscious thought also depends to a great extent upon the muscular development in the forehead.

The contradictions and confirmations of the bony

structures, compared one with another, and the conclusions thereby drawn balanced against the disclosures of the movable parts of the face while in repose and in motion, will enable the observer to judge closely and accurately. There are a thousand degrees of each known quality, and each degree is again divided into infinitesimal parts, and only by careful study and close analysis, can the bearing of each characteristic upon the other be at last appreciated and correctly determined.

To the real observer how different in meaning are the varied wrinkles between the brows. Note first the brow with two parallel wrinkles, so deep that the bone beneath is marked, between heavy eyebrows, compressed but not luxuriant, drawn down closely over the eye socket; the forehead above broad, high, and full; the septum of the nose drawn down below the rim of the nostrils. Here the wrinkles show concentration of mind, accomplishment of mental effort, depth of research, the nature truly analytical. Plate XXXVIII, Figure 1.

The unlovable type. Then note the brow with wrinkles more numerous, usually not quite so deep, between perplexed eyebrows, hair running this way and that, the brows sometimes drawn down, sometimes raised, indicating no regular rule of mental effort, the forehead above always narrow and sometimes low, the eyes near together, but the septum of the nose not drawn down. Criticism affects the eyebrows and the brow between the eyes, but not the muscles of the lower face, the nose and mouth. This is explained by the fact

that criticism is but momentary thought, a giving way to natural inclinations, the unconscious working of an irritable mind, whereas analysis requires concentrated and sustained mental effort and the exercise of will-power. The type described is the one critically inclined but lacking sufficient depth for analysis; the cynic, but one with the cynicism of suspicion and ignorance, not that of intelligence. Plate XXXVIII, Figure 2.

Extreme types. These are the extremes, and there are many intermediate types which may be found, some partaking of the qualities of both. The careless observer may be easily misled into hasty and incorrect judgment. As we have said before, the heavy jaw deep and wide, when considered alone, displays obstinacy; but when taken in conjunction with the eye and broad forehead of intelligence, regrettable obstinacy becomes—when regulated by reason—the mastering, success-compelling power of will.

Irritability may be shown in shaggy eyebrows waving backward from the nose over dark, deep-set eyes, and is emphasised by a slight fulness in the upper lid between the centre and corner; but if the mouth shows also compression and control, the irritability—although present and inwardly active—will not find outward expression. An extreme of mental and physical energy will often result in irritability of the type which cannot tolerate dulness of mentality or slowness of action. This is usually inward irritation and is seldom expressed.

The formation of the head may show less than the

right proportion behind the ear to result in sufficient of the animal nature to properly feed the mental activities, but this may be compensated for by the strength of the bony structure as shown in the brow, the nose, and the jaw, and by the coarse hair, heavy eyebrows, and general hairy nature which gives and shows intense activity of the physical side.

Compression of the lips, which results in thinning them, will indicate decision, firmness, and determination, but thin lips may indicate miserliness, meanness of spirit, and cruelty; yet even the casual observer, when looking at the whole face, cannot mistake the difference between the two,—the lips thinned by control and the lips naturally thin. The faces in their completeness will have absolutely no similarity, though the superficial inquirer looking only at the mouths might be confused in judgment. Plate XXII, Figure 2.

Physical energy, the strong, vital force of nature, will show in the development of the chin muscles which draw the ball of the chin forward and upward. All physical effort will produce the same effect, whether it be exerted in the execution of the mind's command to do its bidding, or whether it be put forth simply in the giving way to natural animal desire. Therefore, look well to the mouth above the chin; note whether decision and control are apparent; look also to the brow formation, then decide as to the cause of the development in the chin and the tendencies shown.

Difference between malignant sarcasm and the

irony of wit. Note the mouth with the upward wave of the upper lip, showing sarcasm. Then look to the eye and eyebrow and see whether the dark, dull depth of the sullen and malignant eye accompanies, or the clear light of the intellectual eye, with the wrinkles of mirth, wit, and humour which radiate like rays of sunshine, showing the man mentally alert and cheery of disposition.

Horizontal and perpendicular lines show balance. Considering the face as a whole, horizontal and perpendicular lines are to be sought for as showing the greatest strength. In the lines of the face, as in all other things, harmony gives unity and power. The more nearly the face and head are divided into thirds, the more of power will be found there.

The head should be one-third back of the ear, two-thirds before. Plate II, Figure 2.

The face should be one-third from where the head curves backward to root of nose, one-third from and including root of nose to base of nose, and one-third from base of nose to point of chin, and there should be the breadth of an eye between the eyes. Plate II, Figure 2.

Usually woman's will is defensive; man's will offensive. Typical woman is mildly determined; typical man is combatively decisive. The wills of the opposite sexes are entirely different. The slightly receding chin of the one and the prominence of chin formation in the other forcibly illustrate this.

Flexibility of the face muscles important. There is power in restraint, in control. The flexible face

muscles whose movement results in expression, punctuating the spoken word, emphasising the words implied, bespeak the trained, capable mind. The fool, the idiot, will allow the face to hang expressionless, vacant, with the muscles relaxed. It takes time, constant effort, and real thought to make our faces. We make ourselves and our faces at the same time and by the same effort. The face is the reflection of what is within. Our faces will be in accordance with our mental and bodily training.

Purity. Sensuality. The action of thought upon the face is such that every passing thought leaves its impression, either to be wiped away by the one following, or to leave a permanent mark, if often repeated. Study closely the face of one wrapped in slumber: the mind is still active and the face—although the eyes are closed and the muscles apparently at rest—will show the character of the thought dwelt upon. If the subject is of pure mind and high ideals, the mouth will retain its usual placid appearance, or the lips may become slightly parted in expectation of the vision; but if he is of physical inclination, with tendencies toward the sordid, the mind in sleep will react upon the face. The lower lip will jut forward and upward. The chin muscles will be drawn upward, the whole face will take on the expression of physical excess and greed and brutish desire, the face will show the character of the dream of the sleeper. While one is asleep, the mind dwells upon the thought which is to be the father of the action taken during the waking hours.

How to Read Faces

The value of knowledge. Knowledge means nothing, is nothing, unless the knowledge which is gathered is applied and used. Infinite learning will profit nothing unless it is put to some generous use.

The purpose of this book. This study of people, of human nature, of life itself, must be applied to be of benefit. Each student has his own way to accomplish an end; each will gather knowledge by different methods. These suggestions are merely to encourage the beginner in making research, and to instil at least a portion of the enthusiasm, interest, and love for research that must and will be developed by knowledge.

Note first the type to be dealt with, compare carefully one with another, until the temperamental qualities and characteristics of each are known at a glance.

Remember that all are not born to the same station or to the same degree of mental development and attainment, and in judging of the fibre of the personality take this well into consideration. What is success for one is but the foot of the ladder for another with

greater gifts; that which will be held in esteem and looked upon as extraordinary in one man will be but mediocre in another. The judgment must be passed according to the talents given and used.

Remember there are strongly moulded and well-developed faces in all classes. The type must be properly placed in order to judge fairly and accurately what may be expected from the subject under consideration.

Extreme types given here. Remember in studying this book that the illustrations are of extreme types, and that it is necessary to cultivate the ability to recognise these same feature indications in a greatly modified form, or in combination with each other, and that the character will be found to be in accordance with the modification or combination.

Mark well the whole manner of the individual, whether restful or nervous, sluggish or active; whether the person is of refined appearance and sensibilities or rough and uncouth; whether of fleshy or bony make up, and also the character of the flesh or bone.

Glance then at the ear. With special attention note its position upon the head; how great is the distance from the inner opening of the ear to the crown of the head; how far from the ear forward, how wide from ear to ear through the centre of the head. Begin to apply what has been read; formulate rules. Determine the temperament and the degree of developed control, for this will affect the whole personality.

Here take the face as a whole. What feature particularly impresses? Upon what feature is the face built? Is the impression favourable or the reverse? Analyse the impression. Cultivate physiognomical sensation, which results in the registration of feeling; label each separate deduction, connecting it with the feature and the part of the feature which inspired it. Is the face well-proportioned, or is it not? All of this is of utmost importance.

Compare unceasingly. Remember that it is a face that is being studied; a face, not merely one feature, that is being read. Analyse and compare; find qualities. Then look for their contradiction or confirmation in each feature, in the face as a whole, in the constitutional or temperamental peculiarities of the one being read.

The head should rule the body. Decide whether it does or does not, for the answer to this question will be of utmost importance. Begin at the crown of the head and work down, covering first the reflective, then the perceptive organs of the brain.

Do not forget that there are two distinct kinds of qualities to be found in each head and face—those which are inborn and inherited, shown in the immovable portions of head and face; and those which are developed, disclosed by the movable parts. The former are bony or cartilaginous; the latter, the muscular and fleshy growth.

Follow down the head to the brow, then to the eyes,

noting their position, shape, and texture, studying them long and carefully, considering their relation to other features. Then proceed to the nose and down to the mouth; here again pausing to consider, recording what effect such consideration has upon the subject, studying the mouth when in repose and when in motion, the upper and lower lips individually—each corner—then the mouth altogether. Much can be learned here of what the subject may most wish to conceal, for in this of all features shall we look for the unloved and unlovable. Then consider the chin, for in the lower face lies the accomplishment of what originates above.

Look to the harmony of the face and its features, whether the different shadings of various qualities found in the separate features do or do not harmonise one with the other. Where harmony of the movable with the immovable features is found, there is power. Where the movable and immovable are loose and at variance with each other, there power has gone astray.

Learn to visualise. With closed eyes bring to the mind's eye the face studied. First, feature by feature build the face before the inward gaze, then look it over as a whole; then open the eyes, refresh the memory with a flesh and blood picture, and then again close the eyes and reflect the image once more upon the canvas of the mind, thus correcting the errors of the mental vision.

Train yourself to visualise the expressions that illustrate the different characteristics indicated by the

shadings. Always concentrate the mind in looking at people, so that at last it is done unconsciously, for in concentration lies memory.

Look for good. Look for the developed good and for the dormant qualities of power; never fail to emphasise what the subject is, what he can and should be. Point out the talents, which must be accounted for; find the reason why a certain talent has remained latent. Read first the good; the bad will obtrude itself upon the eye; account for both within your own mind, but do not give voice to the opinion formed; reason from the evident indications what the past has been, what the present is, and what the future must be if the present course is persisted in.

Be tactful. Use judgment and tact when reading aloud, and if from your knowledge you can diplomatically urge better things, do not fail in this duty.

Do not allow the weight of the subject's personality to outweigh the first impression, for protection against this is the purpose of your study. The first impression—whether good or bad—is easily clouded unless the reason for the impression is known, unless the characteristic is located in a certain feature. When so located, the more often the face comes under inspection, the more often is this sensation renewed, and the more strongly confirmed is this first impression.

Reason deductively as to what influences have been brought to bear and what surroundings have encompassed the subject, and allow accordingly for one less

fortunate than others; then reason what must result in the future from continuance of present conditions. One temperament will thrive under conditions that would mean living or actual death to another. These things must be considered.

A little knowledge is a fruitful source of evil. Last but not least, keep ever in your mind the trite but true saying, "Partial knowledge is the most fruitful source of error," and do not be in a hurry to show the knowledge which has been gathered. Remember that this is the study of a lifetime—that in proving the statements made in these pages the art of accurate observation, and the science of penetration are being learned. Do not say because of your own inability to see, that a statement lacks truth; but look further, study more, analyse more closely. Then return to the statement and perhaps your eyes will see and your mind will grasp that which before was not understood. Use for good the knowledge which is gained, and good will come, light will be shed abroad.

Learn the twelve rules given in the front of the book.

Knowledge of Physiognomy and Its Uses

Truthfully analyse yourself. First make certain of your knowledge; then use it.

Change your face where it should be changed. Know yourself, study your own face carefully, not with a feeling of satisfaction or dissatisfaction because of physical beauty or the lack of it, but with the eye of analysis and criticism. Be honest with yourself. Find the facial indications of the negative, undesirable characteristics which you know are part of yourself, and then undertake to change your face in those respects. You cannot change your face unless you change yourself. Become ashamed of yourself if you ought, for a fault intelligently recognised and regretted is half conquered. Study why such and such characteristic is so strongly developed, appreciating that even the best qualities in excess and out of proportion become objectionable and detrimental. Watch the effect you have upon others and find the reason for it. Come to a full realisation of the fact that it is only by development of your own sensibilities and your own qualities that you can recognise and appreciate the development

in others. In this matter, as in others, to know is to appreciate.

Be just. Be just and analyse; know yourself, and use this knowledge for a basis upon which to build your knowledge of others. Comparison is essential in proving the truth.

In the home this knowledge is particularly valuable. Husbands and wives who know each other's characteristics can so carry themselves as to develop the best and starve out the worst in each other. We owe this debt to one another, that we both give and demand what is best.

In training and caring for children, accurate knowledge of their mental tendencies, their physical strength and weakness, is an invaluable asset. The wise parent will keep in mind the necessary balance between mental and physical development, the importance of bone structure and the consequent need of bone-building food. He will recognise the developing characteristics and tendencies, and will be able to decide wisely in the matter of right training and that education which will lead to the choice of a suitable and congenial vocation.

In the schoolroom, this knowledge may double a teacher's influence. Tact is admitted to be all important in arousing or stimulating a pupil's interest; but tact is little more than sympathetically applied knowledge. It should become second nature for a teacher to recognise the individuality of her separate charges and to be guided thereby in her method of treating

them. In some teachers this faculty amounts to a heaven-sent gift, a guiding intuition; but in all it may be developed by study and effort to comprehend.

A physician, to give best professional service, must know his patient; his knowledge should be so accurate that the constitutional and temperamental type should be pigeonholed by him on sight; from greater knowledge of the patient and his characteristics comes accuracy of diagnosis, and adjustment of the prescription, the dose, and the treatment.

Conceive the immense power that real knowledge of physiognomy gives to an acute lawyer. In all the phases of his work he is materially assisted,—in dealing with the client in his office, in meeting his opponent in the court-room, in selecting a jury, in handling witnesses. His knowledge of human nature will often enable him to anticipate an issue that might take another by surprise.

The clergy would materially broaden their field of usefulness could their efforts be reinforced by this knowledge. A really personal knowledge of parish and community would enable a clergyman to speak advisedly and wisely. He could make his words and actions felt and could gain the confidence of all in a fashion impossible were he less well informed. Knowledge of character, abetted by tact and sincerity, always insures power and influence.

In the business field, in all lines of promotion, in salesmanship, or in executive management of office or

factory, this power, rightly applied, means success. Here as elsewhere, an intimate knowledge of people makes possible a right manner of approaching them.

Merchant and buyer, employer and employee, must understand each other to insure the best results.

The human relation is always important, always mysterious, but real knowledge of the features and their significance adds much to the sum of one's knowledge. Conversely, would not this knowledge lead one to try to mend his own face? If one's faults and virtues were known to be written large for all to read, surely something of inward research and effort would result. To improve his face a man must deal with his inmost soul.

Three Drawings Showing the Right and Wrong Development of a Man

NO. 1. MAN SERIES—PLATE XXXIX

A face of wonderful possibilities—the boy of twenty just beginning to realise manhood—to long for power.

This is the Physical Mental type, the physical slightly, but only slightly, predominating on account of youth and lack of mental development.

Correct head formation should show a complete half-circle in profile. Correct ear location should show one-third behind the ear, two-thirds before the ear. Correct face formation should show one-third from where the head runs backward to the root of the nose or rim of the brow, one-third from the root of the nose to the base of the nose, and one-third from the base of the nose to the point of the chin. There should be the width of an eye between the eyes. Apply these rules to this head and face, for there is seldom seen more perfect balance and harmony than is here found.

This head gives promise of many abilities, many tendencies. The undeveloped qualities are present, both

good and evil; the face is waiting the time-moulding process which will bring out either the good or the bad.

All the social qualities are already in evidence in the back of this head,—love of home, strong friendship, love of the opposite sex; self-esteem in the upper back head will show itself in self-confidence and self-assertion, not in conceit. Approbation, or the love of admiration and appreciation, will be one of the prevailing factors in this life, either dragging downward or urging onward to accomplishment. Firmness and decision are prominent in the upper top head, caution in the width from ear to ear just behind and above the ear itself. High ideals and lofty aims are shown in the development of the upper-forward part of the side head.

This face plainly illustrates in its every feature the harmony of its formation, an excellent mental equipment with the vital intensity of the properly developed physical side. True, this is only the face of a boy, but who can question the beauty of the face in its dawning manhood. A naturally reflective mind shows itself in the upper third of the forehead; and even at this age, the perceptive powers are noticeable.

Natural knowledge of human nature shows in the centre of the forehead; there are more than ordinary comparative powers and splendid reasoning faculties inclined to internal questioning; more of thought than of open inquiry; fondness for deductive reasoning; natural orderliness of mind and body; quickness in penetrating beneath the surface; analysis; good judg-

ment of time, form, weight, colour; a good memory for detail,—all these are shown in the lower third of the forehead.

The eyebrow drawn down upon the inner half is the result of concentrated mental effort to acquire knowledge by studying from books, whereas naturally this is the type of mind which acquires most readily by absorption, getting the substance rather than the word. The fulness beneath the eyebrow upon the outer corner indicates somewhat of temper, which the mouth in its boyish weakness confirms; something of irritability is in the hardly noticeable pucker in the eyebrow; this is also confirmed by the unevenness of the upper rim of the mouth.

The well-delineated upper eyelid and the deep-set eye with its depth of transparency show that the quality of mind is of the first order. The droop of the upper eyelid already shows development of mental concentration. The fulness beneath the lower lid, in conjunction with the well-formed mouth and developed perceptive power in the forehead, gives promise of power to express clearly and definitely in words the thought within.

This eye, almond-shaped, the inner corner farther forward than the outer, is admirably placed for correct observation. The slight upward tendency of the outer corner of the eye gives it an air of shrewdness, shows subtlety of mind, ability to see both sides of a question, an inclination toward cynicism.

The nose has the pudginess of youth, the lines not being definite, but the formation is good, with enough of bone intensity to determine the energetic and forceful nature of the man, a nature waiting only for the full development which will come with the acceptance of presented opportunity. The nostrils show the courageous nature; the prominent septum and broad tip to the nose indicate natural analytical tendencies; and the manner in which the nose joins the face is the facial confirmation of the head indication of a large degree of caution in spite of the intense nature; caution which will become a more active quality as time makes the man.

The mouth is the mouth of a boy,—a little self-will in the almost strong upper lip, irritability in the puff in the upper-lip line, and temper when such a lip line is found in combination with the pouting lower lip, loose in its formation; yet in this youthful mouth there is much of quiet strength; no decidedly negative qualities have as yet appeared, and the mouth adds to and does not detract from the impression of boyish cleanliness.

The chin is good; plenty of bone structure to imply intensity of purpose; enthusiasm of ideals; tenacity of purpose and yet refinement of sensibilities. The jaw line with its fine sweep from the ear to the tip of the chin needs only the strengthening effect of decision (or the "I will" effect, which is produced by the muscles drawing upward and forward, sharpening the jaw lines



PLATE XXXIX

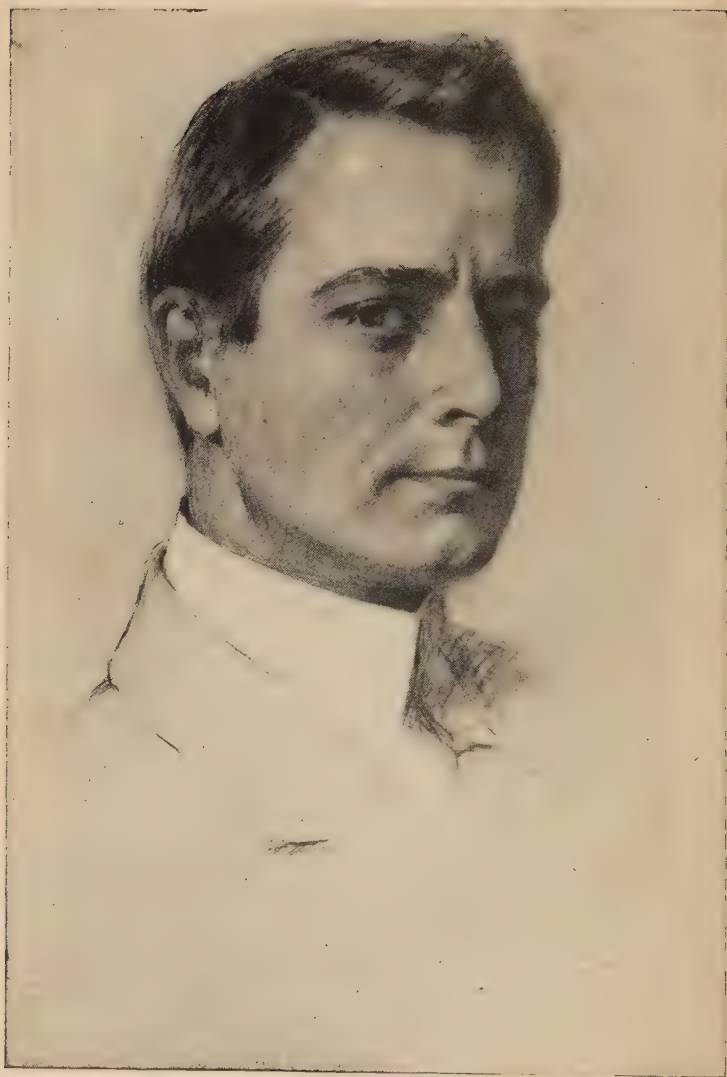


PLATE XL

and accentuating the chin), to show the man of determined action. The neck line is good, showing the passionate nature with little, if any, of the sensual.

The ear indicates the executive, the leader, and the keen judge of tone. The ear also confirms the innate refinement of the personality as shown in the whole face.

This is the face of a boy with all promise of success, for success is part of him. A clean mind controls the face. There are no heights to which this character cannot climb. Influence means much to all, but there is an independence of thought and action already shown in this face which indicates an intent and tendency to right, not to wrong, and it is for contact with the world to assist in completing the work already so well begun.

NO. 2. MAN SERIES—PLATE XL

Fifteen years later, at the age of thirty-five, we look at a face with the same bone and cartilaginous structure, line for line, and yet how vastly different. Time has done its work, influence and development have accomplished their end, and the boy has become the man; the promise of youth has ripened into the realisation of maturity. Weakness has gone; strength has taken its place; the uncertainty of budding manhood has become the decisiveness of the man of purposeful action. The man has become the Mental Physical type; the mental is here in control, the fine development of intellect in complete harmony with the splendid physical force.

Now to analyse this wonderful change. What results in the impression now produced?

The head has become fuller, more even in its lines. The hair line has moved back, exposing more of the forehead to view. The forehead shows the development of age; the muscles through repeated use have become accentuated. The marks of comparative power, reasoning from cause to effect, on each side of the upper forehead, have become noticeable to even

the casual observer. The protuberance in the centre of the forehead shows that the inclination toward knowledge of human nature has been used and has grown accordingly. Can this power be doubted when looking at this face?

Calculation and order have become strongly marked in the prominence running upward and backward from the outer corner of the eyebrow. The straight, compressed eyebrow is indicative of scientific and mechanical tendencies; of the judgment of form, colour, time, size, weight—all well developed.

The brow has been drawn down. The closer the eye to the brow, the firmer the character. All of the perceptive faculties have been brought to bear. The eyebrow has straightened itself with even development. A fine memory must be found with this splendid unfolding of mental qualities.

Well-developed judgment and memory of events,—their relation to each other, the time of their happening,—are here shown. Intuitive knowledge in the matter of location; a quick, alert mentality grasping the situation immediately, quickly jumping to a conclusion, is shown by this evenly balanced forehead. The strong combination of reflective powers in the upper portion of the face and of perceptive faculties in the lower third indicates ability to form a conclusion promptly, and, if necessary, after adopting a certain position, to give clear and definite reasons for the stand taken.

The muscular development between the brows is the

result of the growth of analysis and mental effort. Here we have the man of abstract and philosophical thought, of close deductive reasoning, with energy of both mind and body.

The fulness between the eyebrow and the eye is even more pronounced than in the younger face, denoting an increase in intensity of feeling, a more alert sensitiveness; but look to the mouth,—control is there; the indications of irritability and temper have been lost in the development here of ruling mentality. Developed knowledge of human nature has increased slightly the effect of cynicism and skepticism.

Constructive power in the forward side head is more plainly shown. The whole bone structure is more clearly and finely delineated.

The upper eyelid in its increased droop shows added power of concentration. The eye has become deeper-set with an apparently greater depth of transparency; the eye of mild inquiry and thought has become the eye of keen observation, penetration, and deliberate analysis. Nothing escapes its wide range of vision; and what the eye does not see, the mind rightly conjectures with legitimate shrewdness and subtlety.

The power to express a thought succinctly is indicated beneath the eye and shows by its own development an active use of the power.

The nose with its definite lines indicates the man combative of nature, not easily taken advantage of or trifled with.

Intensity of action, the spirit to dare, is in the nose with its dilated and well-formed nostril. Caution has become more active. The power of analysis as realised in the brow has left its effect in the more clearly cut septum of the nose.

The upper lip drawn down and lengthened, the red colouring decidedly lessened, the upper rim line straightened, the corners drawn back, the upper lip straight from the nose to its edge,—all denote the effect of mental action over the physical forces. The lower lip is drawn upward, the whole mouth and every line in it is indicative of deliberate, controlled action, steadfast, tenacity of purpose, tempered by discretion and judgment.

The lines reaching from the nose to and past the corner of the mouth only increase the impression of ambitions to be accomplished.

The chin is stronger, drawn forward by muscular action, the jaw line is strengthened from the same cause, the muscles by use have become firmer, harder; and like those of the trained athlete, they show their ability to do the bidding of the mind which orders. The neck is somewhat larger, but not coarser, supplying only the need of greater strength which the man demands.

This whole face in its every line denotes the man in the truest meaning of the word, ambitious and masterful; firm, but not cruel; exacting in demands, but just; generous to a fault but not easily imposed upon.

NO. 3. MAN SERIES—PLATE XLI

Turn the page and again we see a man of thirty-five. Fifteen years have gone by, boyhood has been left behind as before, supposed manhood has taken its place. But how deplorable the difference between the man here shown and the boy he used to be! The face has changed, the simplicity of youth has become the weakness of dissipation and physical excess; the ideality of the boy has degenerated into the lust and regardlessness of animalism and passion. As in Plate XXXIX, this is the Physical Mental type, but the physical here is greatly in the predominance—it is the controlling factor.

Look carefully at the picture, note the remnants of the former face; the foundation is the same, but how wretched, how pitiful, the superstructure!

The upper forehead is that of the boy, not that of the man shown in the preceding picture. Directed mental effort has not brought into play the natural possibilities. They remain as they were in youth; latent but unused. The cross wrinkles show the mind concentrated one moment, relaxed the next; the brows drawn down one minute, backward and upward the next; the

irregularity of the hair in the eyebrow is produced by this same movement, indicating a lack of concerted, sustained concentration of the mind.

Order is not developed, nor has the brow straightened itself. The perceptive faculties immediately over and under the eyebrow lack use; animal instinct has been largely depended upon.

The pucker of irritability has grown. The wrinkles of criticism, of the unconscious workings of an irritable mind, take the place of the furrows indicating analysis in the properly developed brow.

The fulness between the eyebrow and the eye upon the outer corner has increased to a droop and bagginess, and the mouth not only confirms the indication of violent temper here shown, but accentuates it.

The eye slightly drawn up again urges upon the observer the presence of temper uncontrolled, and the lack of deliberate analysis and concerted action, but strongly denotes a tendency to act on the spur of the moment, upon impulse, and under the influence of passion. Shrewdness and subtlety of mind have degenerated into shiftiness and duplicity. The deep transparency of intellect shown in the eye of Plate XXXIX has here given place to the dulness resulting from the partially deadened brain.

The dropping away of the lower eyelid, exposing even more of the white of the eye than is usual, denotes plainly muscular relaxation from the use of stimulants and from physical excess and utter lack of control.

The full bagginess and puffed wrinkles beneath the eyes extending toward the cheek confirm, in such a face as this, the story of dissipation, already told.

The nose has coarsened; has lost the pudginess of youth, but has not taken on the refinement of accomplishment.

The mouth, instead of gaining in strength with years, has become infinitely weaker. The mouth of promise has taken on the repulsiveness of uncontrolled passion; the upper lip projects more; the lower lip hangs down; both are looser and yet harder in flesh formation. They are less well formed, are more irregular in their lines, than those of undeveloped manhood. They show temper, irritability, uncontrolled passion, sarcasm, and dissipation; nothing of determination, decision, or control.

No marks of ambition extend from the nose downward. The chin is drawn up, but by use of the physical side in satisfying the natural appetites and not by accomplishment in doing the bidding of the mind.

The fulness and bloated condition in front of the ear, surrounding the jawbone and extending beneath the chin; the filling in of the back of the neck,—each and all indicate, in this nature to which flesh is foreign, the result of continued and excessive use of drink and a growing tendency toward the sensual, the physical and mental energy depreciating and degenerating as a result of internal and external fatty growth, a growth which weakens and cripples the action of the vital organs.



PLATE XLI



PLATE XLII

Two lines of development are shown in these pictures. Put time and thought upon them, for with the aid of deductive reasoning properly applied they will open a great volume of knowledge. Note the difference in all their shadings, and reason for yourself as to the cause which has produced the effect. The reason is shown, find it.

Three Drawings Showing the Right and Wrong Development of a Woman

NO. 1. WOMAN'S SERIES—PLATE XLII

An interesting group of three pictures, all based upon the same bone and cartilaginous structure. The natural inborn qualities are the same, but the development in Plates 2 and 3 is entirely different. Plate 2 shows development along right lines; Plate 3, the opposite.

Plate 1 represents the young girl of eighteen years; a face in every respect fine. The face and head are indicative of exalted ideals, full of affection and love of the highest type, a face indicative of purity of thought.

Dwell long on the study of this portrait, for with the other two it tells a story that is hard to contradict. A well-formed head accompanies the face, and although the ear and its location are not apparent, the clear bright eye of health is shown in the picture. Both mental and physical strength are found in the width of the lower face at the angle of the jaw, corresponding well with the width above; and the certain sign of proper ear location lies in the well-rounded jawbone.

Women usually lean more toward the mental side, but here we see a balance of power which is seldom found.

The high, well-formed forehead is of the perceptive type when found in women, who usually have a forehead prominent in the upper thirds. Intuitive knowledge of human nature is plainly shown, good mental powers of reasoning, but the breadth of head and face from ear to ear does not indicate the quick mind that jumps to its conclusion and expresses it. It shows rather the mind that reasons out the idea, disposing in turn of each phase of the question, until finally it reaches a conclusion, which is nearly always correct and is adhered to tenaciously.

The brow indicates the placid mind, not easily disturbed, having an inclination toward indolence, yet possessing plenty of power to overcome and accomplish; the lack of development shown between the brows indicates the habit of reliance upon an orderly mind which naturally acquires easily, and this consequently implies a lack of independent thought in analysis of the knowledge acquired; altogether, it is a brow of splendid possibilities, which are yet to be made realities.

The round, open eye formation of constancy, hope, and faith, the eye neither prominent nor deep-seated, the depth of transparency,—these show the intellectual development and tendency; the eye in its location shows much of calm observation and deliberation, rather too much credulity, but that sense of security which comes from trustfulness.

The prominence of the cheek bones and the resulting breadth of face tell the story of good back head formation; both indicate love of children, love of friends, and faithfulness in friendship, a personality that makes many friends and few enemies.

The nose is fine in its lines, and corresponds well with the associated features. Artistic tendencies, physical endurance, and patience can be read in this nose and eye; and although the extreme of refinement is not present, nothing coarse can be found. The tip and septum of the nose show something of latent powers of discrimination and analysis.

The upper lip hanging slightly forward is sweet in its expression of youthful expectation and anticipation, with the shadow of a smile yet unborn. The mouth plainly tells the story of a mind as yet untouched by sorrow, a nature still unhurt by the world.

The mouth corresponds well with the brow, forehead, and eye, showing with marked emphasis the utter lack of concentrated effort; a mouth with real affection in its lips, fondness for the virtuous caress, but with a tendency, when in conjunction with the chin, toward slightly more; a pleasure-loving mouth in its sweet good nature, untainted by even the thought of the existence of bitterness.

The chin and jaws are in utmost harmony with face. There is strength in that rounded jaw, affection, womanly tenderness; modesty and circumspection in the chin. The tendency toward a dimple may show in later years the kiss of either the angel of good or of evil.

NO. 2. WOMAN SERIES—PLATE XLIII

Now consider Plate 2 of this series, showing the same face ten years later—a short time, but what a change. First make a general comparison, getting the full effect of the physiognomical sensation, and note that although the bone formations are identical, yet the lines are vastly different.

Each line seems to have assumed a chiselled effect, a clearness of outline. What is the whole impression? One of strength and power, where clean-cut features with sharply defined lines result in refinement of face. It is a face wherein each feature reveals the mentality which has been instilled into it.

Then compare Plate XLIII feature by feature. The brow shows fuller development, more ability to lay hold upon and put to use the creations of the mind. The perceptive organs of size, weight, and colour have crowded the eyebrow down; order and calculation on the outer extremity of the eyebrow have become well marked; the eyebrow has been forced down uniformly throughout its whole length, showing even development of all faculties. The eyebrow is, therefore, closer to the eye, a mark of firm character. Between the brows

can be seen the result of analysis and judgment; this is not the furrowed brow of the abstract thinker, but that of quiet deliberate judgment; and the upper eyelid has acquired the droop of concentration. As the brow has formed itself, the eye has taken on the indication of mental concentration, of intellectual power. The increased contraction of the brow has made the eye appear slightly deeper-seated; and the eye itself has taken on a more solid depth of colour and transparency. The lower lid of the eye shows also the effect of mental development, for with perception has come greater power of expression, as shown in the fulness of the under lid.

The general lines of the nose have remained unchanged, but there is more certainty, more decisiveness of feature. The nostril is more clearly and finely cut. The septum of the nose is more prominent, corresponding with the developed power of analysis shown in the forehead.

And how wonderful the change in this upper lip and mouth! The outer rim of the upper lip has been drawn down, the upper lip is slightly longer from the nose to the mouth, the outer half of the upper lip has turned inward; the whole rim of the upper lip is sharp, smooth, and clear. Concentration has been born in the centre of this lip as it draws down to meet the lower, and discretion has taken active form in the way in which the lower lip comes up in the centre to meet the upper.

Deliberation, determination, decision, and patience,



PLATE XLIII



PLATE XLIV

are all here shown; and with all these the forbearance, the tenderness, the consideration, of the true woman can be seen at a glance. The unformed mouth of the girl has given place to the mouth of character, and with the development the child has come into her heritage of womanhood, glorying in her power and strength. Tenderness, modesty, and discretion are apparent in this womanly chin, which with the jaw urges upon you a trace of manly firmness, positive and decided in defence of principle, mild yet determined in aggression.

NO. 3. WOMAN SERIES—PLATE XLIV

Is the first impression of this plate a pleasing one? Does it create the feeling of strength and power given by Plate XLIII? Far from it, yet the faces are the same, identical in all their bone formation, but there is a difference in their muscular and fleshy development, which is due to the weight of influence that has been brought to bear during ten years.

See the vast difference in the lines of the faces shown in Plates XLIII and XLIV. In Plate XLII all are irregular and wavy; even the indefiniteness of youth as shown in Plate XLII has been enlarged upon. The lines are less clear; all show in the face the irregularity of the mind, the lack of uniform effort or thought, the complete disregard of order.

Here the brow has less and yet more development. The outer ends of the eyebrow remain undeveloped. Natural tendencies toward order and calculation are contradicted by the irregularity of the eyebrow as it droops in the centre of the inner half, with the pucker of irritability in the brow immediately above. The upward turn of the inner corner of the eyebrow, in conjunction with the shallow wrinkles between the

brows, plainly tell the tale of fault-finding and undue criticism. Both qualities result from the unconscious workings of an irritable mind.

The tendency to puffiness between the outer corner of the eyebrow and the eye, this fulness overhanging the rim of the upper lid, is but another sign of nervous irritability.

The pupil of the eye as it is drawn upward bespeaks the effect of uncontrolled temper and physical passion; the slightly thickened lid emphasises the same. The nose, although fine in its lines, has lost some of its refinement. From the frequent dilatation caused by temper and physical excess the nostril has become coarsened; has lost its look of decision and strength.

The upper lip appears as fuller beneath the lip and hangs even farther forward than the undeveloped mouth of the girl. The mouth, the index of the physical side, has developed wrongly, showing that the mind does not control. The rim line of the upper lip is uneven in appearance, a result of lack of control of the emotions. The subject one moment yields to furious and violent anger; the next, to discontent and dissatisfaction.

The mouth confirms the indication in the brow of irritability, and temper as shown in the puffiness beneath the eyebrow is also confirmed in the mouth; ill-temper and sarcasm are easily noticeable in the puffs in the rim line of the upper lip, showing lack of uniform pressure in control; and in the way in which the lower lip hangs forward; also in the turned-down corners.

Developed and uncontrolled passion in the mouth is confirmed in the muscular and fleshy development of the chin, as the muscles have drawn the ball upward. The hard appearance of muscular growth is accentuated by the fulness beneath the chin; even the firmness of the cheek lines is gone.

This series of pictures is true to life. In a strongly intense, less placid nature, the changes would be even more pronounced, more easily distinguished. These pictures deserve close study and concentrated effort of analysis to arrive at the full import of the lesson to be learned.

Plate XLV

This is a face of particular interest in the manner in which mentality and birthright have combined their forces in working out in visible form the character of the man through his face.

This face, although of more than ordinary strength—and the strong face is usually the face easily read—is not the type most easily interpreted, for there are confirmations and contradictions not readily apparent to those who have not made a long study of feature analysis.

This is a face, which in its upper two-thirds shows mental and physical force with concentrated energy of mind. If there were slightly more perceptive development in the lower third of the forehead, we should find the man aggressive, combative, always upon the move; but the lower third of the face, the upper lip, the mouth and chin modify and, as might be said, temper the extreme which might otherwise be shown by the indications above.

This is most decidedly the Mental Physical type, with the ear slightly too far back upon the head. The mentality has from boyhood been always in the lead.

The back head formation above, but to the rear of the ears, shows well-developed social instincts, love of children, firm friendships, love of home. The fulness above, both behind and in front of the ear, indicates the cautious, secretive, self-contained, discreet strain, which is shown so strongly in the lower third of the face.

The top head formation confirms the facial indications of firm, deliberate thought and action, a man conscientious, hopeful, reverent, and of high ideals; a man to be trusted by men and women, a man who says "I will" and does. He is a little lacking in self-assertiveness, a little too imaginative, a little too cautious, a little inclined to retire within himself, giving his friendship to few—not too many—but to each of those few he is true.

The upper third of this forehead is full. Intuitive knowledge of human nature, pleasing manner with an agreeable charm of personality, will be found; natural powers of comparison, and ability to reason from cause to effect, a desire to inquire into the reason for things—which natural talent is not as fully developed as it would be should daily pursuit have required it.

The middle and lower thirds of the forehead assure memory of events and places, good judgment of time, love of music. The prominence of the outer corner of the eyebrow, shows love of order. The slightly sunken temple confirms the conservatism shown in the ear as it seems to draw itself backward toward the head.

Analysis, observation, penetration, and perception

are all shown in the development of the brow, but all of these qualities have been made more strongly apparent in the past than in the present. In other words, these qualities have been used more energetically some few years ago than they are being used now. The brow shows decided development, but a lack of immediate and present application.

The eyebrow of firm, unchangeable character is here attendant, giving strength and force to the upper face. The brow with power of abstract thought is reinforced by that inward fire of purposeful energy, which is always found in those of hairy nature and strong bony frame.

Judgment of colour shown by the development beneath the middle of the eyebrow, and correct knowledge of form apparent in the depth to the inner corner of the eye. These imply artistic tendencies.

This eye is particularly well situated, the outer corner farther back than the inner corner, with the correct face formation for calm, deliberate observation; hope and constancy in its rounded form; mental concentration in the drawing down of the upper lid over the pupil of the eye; intellect of a high order in the depth of transparency; language and the power to express the thought in words in the development beneath the eye; honour and trustworthiness in the frank, open glance.

The root of the nose in its width, and the manner in which the whole nose joins the face, denote and confirm the caution shown in the width of the head. The re-

finement of nostril and the definiteness of the lines all show the natural, inborn instincts of courtesy which accompany good breeding. The septum slightly drawn down strengthens the indication of analysis in the brow. The ridge with its protuberance of cartilaginous, rather than bony growth, evidences the second degree of intensity, or the desire to stand up for a friend; the type that will side with a friend for a friend's protection when, if he himself were concerned, he would overlook a slight rather than take part in the dispute.

The upper lip and mouth show the result of years of mental control and effort. That straight upper lip slanting slightly backward from the base of the nose to the edge of the red colouring drawn down by mild but decided intent to accomplish indicates not the insistent and aggressive type of will-power, but rather the dominance of quiet strength. All of this is shown in the thinned upper lip with its even line, and in the lower lip drawn up to meet it; pursed, as it were, in the middle, showing the utmost of discretion, and an almost secretive nature.

Tenderness and kindness of heart are shown in this mouth of determined decision and control, unfailing ability to express the thought within, that thought always kindly and generous. Very noticeable is the entire absence of temper, irritability, sarcasm, or other qualities showing lack of mental and physical control. This mouth well illustrates the statement that the mouth should show only control. Particularly is real



PLATE XLV



PLATE XLVI

affection shown in this mouth and chin. There is not quite enough of the physical strength to result in the extreme energy of mind and body of which this man is capable, but here is a man who without talk of his personal affairs, without urging upon others his abilities, will gradually work to the front and remain there. His satisfaction will be derived from inward knowledge of accomplishment, not from the applause of the crowd.

Taken as a whole, the face of this man is exceptional. He seldom allows his mind to jump to a conclusion, but builds up reasons one upon the other, subtracting from and adding to until he reaches an authoritative conclusion. The mind is of the carefully constructive type, weighing exactly, distrustful of first impressions, considering each side before deciding to act.

Plate XLVI

Here we have the Physical Mental type plainly shown, the physical instead of the mental side governing her actions, and yet, if she had been trained under right influences, the Mental Physical temperament could easily have been developed, which would have brought about the refining of the features.

The forehead formation of the head shows a nature naturally well-balanced. There is more of the physical than is usual with women, but nevertheless the head is in good proportion. It is broad from ear to ear and in all parts surrounding the ear. This shows her possessed of the traits of her race, secretive, cautious, acquisitive, insistent upon her rights. In spite of the passion of the face she holds herself in command, relaxing only when she desires.

The formation of the forehead shows undeveloped power; good reasoning faculties, a natural knowledge of human nature, correct judgment of people, are shown in the upper third, while the lower third shows good memory along the lines of her likes and far more perceptive power than is customary with women.

The brow between the eyes lacks the indication of

developed thought or concentrated ability, plainly showing that a mind naturally good has been allowed to run to waste. The imaginative side, the coarser instincts, have been cultivated instead of controlled and eliminated, and all because of environment.

This is a mind well equipped to care for the possessor, quick in action, governed by both instinctive and intuitive knowledge. She knows where others only guess; she feels where others pass on unaware.

The eyebrow, well marked, shows slight irritability in its almost imperceptible wave as it leaves the nose. The eyebrows when contracted with thought drawn down upon the inner corner; the outer ends being raised, increasing the impression of simulation and deception. The eye slightly oblique, with sullen, deep-seated passion smouldering in its depths, confirms the knowledge gathered from the brow and plainly shows the fires of feline treachery, vindictiveness, intensity, passion, and ignorant jealousy.

The nose well constructed, but coarse in texture, bespeaks caution and secrecy in its breadth as it joins the face. The breadth of the ridge shows the tendency to acquire, confirming the head indications of the same trait. The nostril, thick and shapeless, lacks refinement and delicacy of feeling.

The upper lip, short and without compression, shows nervousness, self-will, and selfishness, quickness of wit but a lack of humour. Nothing of mentality has been instilled into this mouth. Weakness itself, it shows

uncontrolled temper, a combination of the passionate and sensual—a mouth of utter abandon. The only power known to this woman is her physical charm, which she has learned in a way to use.

The chin is confirmatory of physical excess. The ball of the chin is already drawn slightly upward; she is enthusiastic, amorous, and intense, where the affections are aroused or the feelings appealed to.

This face is tragic in its possibilities of good and its evidences of unfortunate development. Hundreds with less of inborn strength and ability than is shown in this face have yet found themselves in a fortunate environment and among uplifting surroundings and have lived successful lives. Evil has had full sway in this woman's life; with much to hinder her and little to help, the years have left an indelible imprint of failure in her face.

Plate XLVII

Here is an exceptional type, combining many qualities, a head and face formation of more than ordinary interest to the physiognomical observer, and one that deserves the closest study.

First note that the divisions of the face are harmonious; perpendicularly, each third is well in proportion with the others and the width of the face is also well divided. The distance from front to back of the head and the ear location show the correct balance of power between the mental and the physical; in fact, with the face development as shown these two controlling forces are so evenly matched that with the muscles of the face in motion instead of at rest it might be difficult to decide which controls.

In this drawing the face shows a slight though unmistakable leaning in the mental direction and therefore this subject would be classed under the Mental Physical temperament, the mental being in control most of the time, the physical ardour occasionally—after severe mental application—gaining the predominance of power.

All of the above is shown by the lack in the upper

or top part of the head. There is not quite enough application of the love of high ideals. There is not quite enough of veneration or firmness, not quite enough of self-esteem to result in conquering the tendencies toward the physical, which are shown in the full back head and in the fulness around the ears. Nor is there sufficient breadth or fulness of forehead to lend stability to the genius shown in the luxuriant and wavy, but erratic eyebrow. The fine eye, in combination with the perceptive brow, gives the impression of genius realised upon.

The upper third of the forehead in the centre shows active knowledge and study of human nature, the development made the more noticeable by the shelving off at the sides, which shows a tendency toward fits of depression and the likelihood that life will either be much too serious or else will tend toward the other extreme, with no happy medium of even balance. With this strongly perceptive brow in control, comparative deduction and logical abstract thought will be lacking.

Good, well-developed powers of analysis are shown between the brows, which, in combination with the strong, bony structure of the whole face and the breadth of the head from ear to ear, would indicate that these powers would be exercised along mechanical lines.

This marked ability, in conjunction with the brow formation of genius, would tend in the direction of invention, and it is along these lines that this subject should develop all his powers.

Excellent though erratic memory will here be found; this subject possesses an orderly mind and a love of orderly arrangement as to material things; good judgment of locality, time, tune, weight, and colour, a love of the artistic,—not the dreamy imaginative love, but the love wherein art gives motion, action, and intensity.

Irritability in the eyebrow is confirmed by the fulness in the outer corner of the upper eyelid which, in combination with the intense nature and rather self-willed mouth, may tend toward a somewhat opinionated character, slightly tyrannical.

A remarkably good eye, the upper lid showing a dreamy concentration which is foreign to the alert observation and penetration of the eye itself. This eye is particularly well placed,—an eye of power as it runs at right angles from the nose, with enough of skepticism and cynicism to protect its owner from unwarranted intrusions.

The nose carries out and confirms the other evidences of a mechanical tendency,—broad in the ridge, wide and blunt at the point, wide as it joins the face, the nostril slightly dilated, indicative of intensity of feeling. A nose also of caution and discretion, well emphasising the same characteristics so plainly shown in the breadth of side head around and behind the ear and in the drawing down of the lips in the middle of the mouth.

The septum of the nose bears witness to the good judgment, analysis, and mental application which are also shown in the development between the brows.

The upper lip, of medium length, drawn down in the centre with concentration, shows executive power. The mouth shows control, decision, and determination, the lower lip not quite as evenly compressed nor as perfectly illustrating these qualities as the upper, something of self-will in the upper lip, a little selfishness and obstinacy in the lower lip as it hangs slightly forward, a tendency toward resentment in the arch of the under line of the upper lip, the positive and lovable qualities outweighing and overbalancing any of the negative indications.

A passionate, forceful nature is shown in this mouth, and is confirmed by the strong jaw line; an inclination to obstinacy but a nature which can be won through the heart. A chin of affection, strongly amorous; a streak of caution; a shade of disbelief in others; an inclination to ups and downs, but a thoughtful, warm-hearted, strong personality, that of a man who should succeed.



PLATE XLVII



PLATE XLVIII

Plate XLVIII

This face illustrates the typical woman. Placid control and deliberation of thought and action are plainly shown. There is too much of the mental, and too little of the physical to support it, but even this makes the woman more a woman.

High ideals; spirituality; reverence for all that is good, firmness, conscientiousness, and hope—these qualities, shown in the full top head, have left their mark in the purity and kindliness, evenness of disposition, and sweetness of character expressed in the face.

The full broad forehead carries with it ability to reason and to reason well along familiar lines; this does not imply the tendency toward philosophical thought which a like forehead would indicate in a man, but rather the mentality which easily follows the reasoning of others, digesting and absorbing the substance.

The brow shows a large degree of perceptive development, regulating and tempering the naturally imaginative mind of the home-loving woman; the muscular growth between the brows shows developed power of mental choice; the justice of thought which comes

both from intuitive knowledge and from the power of analysis.

The brows are even; neither far enough apart nor sufficiently arched to suggest credulity, nor enough drawn down to predicate any large degree of either cynicism or scepticism; this is the brow of one who intuitively knows and avoids the questionable.

This brow also shows fine memory, a clear alert mind, a well-developed intellect; this is also shown in the depth of transparency in the eye and in the width above the root of the nose.

Slight, but very slight, irritability in the eyebrows caused by an overtaking of the physical resources and by the resulting tension on the nervous side, good judgment of colour, form, tune, and time, are all shown here with a strong love for and tendency toward the artistic.

The eye is naturally observant, the upper lid showing both concentration and something of a constitutional delicacy with a resulting tendency toward self-consciousness and supersensitiveness.

Good, clear-cut upper and lower rim lines to the eyes are a sure sign of refinement, which in this case is confirmed by the delicacy of the cartilaginous structure of the nose, and by the finely cut nostril and the reservedness of the generous but well formed and even mouth.

Relative defence, or the quality which prompts to defend a friend even before self, is indicated in the second degree of intensity shown in the slight promi-

nence in the middle of the ridge of this nose. Physical courage, but courage produced by an effort, is shown in the dilating nostril; discrimination, the ability to weigh a matter carefully before expressing judgment, is shown in the divided tip to the nose; analysis, in the drawn-down septum. Mental energy and perseverance in the long upper lip; slight confirmation of irritability in the almost unnoticeable puffs in the upper lip line; generosity, large-heartedness, capability for real and deep-seated affection, in the semi-full, even mouth; with quiet determination and decision, in the slightly compressed evenness of the lips.

Discretion is found in the drawing upward of the lower rim line of the lower lip in the centre; and womanly modesty and tenderness, in the chin. Plenty of the defensive will of woman lies in this chin and jaw line, and the woman's nature again appears in the narrowness through the jaw as compared with the breadth of the head.

The whole face—even the neck in its delicate lines—is truly womanly in its formation; the face bespeaks a normal pride in being a typical woman, gentle, refined, a lover of home and home-life, with control as the reigning characteristic.

Plate XLIX

This is a typical face of a young man. This sketch is of special interest as showing the effect of mental development.

Notice the good forehead formation throughout the upper two-thirds and the perceptive development in the lower third, and particularly compare this development of the forehead with the lack of corresponding facial indications.

The mind has been busily storing away material offered to it, not always gathering the full meaning, not always analysing or digesting the subject-matter so as to get substance, but putting it away word for word, either to be forgotten in the years to come, or to be brought forward and applied after careful analysis. The whole face is that of a boy ready to step into manhood. The strenuous effort of school days has produced but little effect upon the face, for the acquirement of knowledge and the mental process of storing it away has not caused or required the bringing into operation of the physical side, nor has the mind called upon the physical side to execute its bidding.

This face shows plainly that it is the development of

both sides in harmony with each other which most surely leaves behind the marks of accomplishment.

This forehead shows a strong combination of the reflective and perceptive formations and shows ability to reason from cause to effect, good comparative powers, natural knowledge of human nature, constructive and executive ability, reverence, firmness, and a love of approbation. The perceptive region shows power of observation, a desire to learn by absorbing knowledge, judgment as to size and weight. Mental order is also well developed, resulting in a good memory. This mental effort has drawn rather heavily upon the physical resources, causing slight irritability to appear in the pucker and wave of the eyebrow, a sign which is confirmed in the mouth.

The eyebrow is good, and this indication of irritability will probably be entirely overcome as the physical side becomes a more active feature and establishes itself upon a firmer basis. The eye, with its deep-seated location and depth of transparency, is that of observation, penetration, and intellect. The upper eyelid already shows a great depth of mental concentration, and between the brows is a muscular development which will ripen into the indication of an analytical mind.

The nose is in good proportion as to length, and as the lower part of the face completes its growth the nose will widen, showing caution.

The mouth is typically that of a boy undeveloped

because there has been but little to cause development. The puff in the upper rim line upon each side shows a dash of irritability. The jutting forward of the upper lip shows a little of selfishness and self-will, with something of self-satisfaction. The whole lower third of the face lacks in heaviness of structure, but all of these qualities, with such a mind to influence them, will undoubtedly be overcome.

Breadth of jaw and definiteness of chin and jaw will come with the action of time and age.

The whole is a face of promise with but few tendencies in the wrong direction and with many in the right.



PLATE XLIX

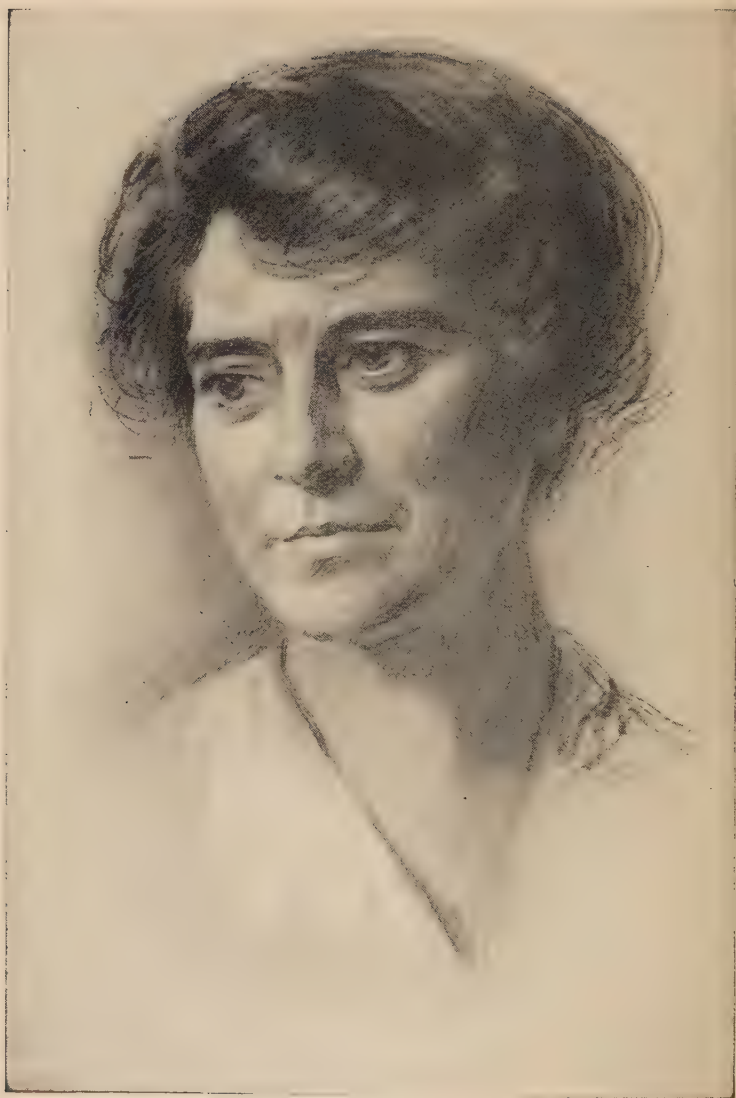


PLATE L

Plate L

We look at one face and say, "It is the face of a woman" and we look at yet another and say, "It is the face of a man." Therefore we question, "What are the distinguishing features as between man and woman?"

The mind of woman tends toward intuitive knowledge of human nature, the love of comparing one thing with another, a habit of reasoning from cause to effect, all of which faculties are found in the upper two-thirds of the forehead, whereas the perceptive powers found in the lower third of the forehead are usually undeveloped to any marked degree. Therefore, the forehead typical of woman is rounded, and the middle third is more prominent than either the upper or lower thirds.

As the perceptive qualities are not so fully developed, the eyebrow has not been forced down and is nearly always more arched and farther from the eye than in man. The eye in woman is usually less penetrating, the nose lighter in structure, the upper lip shorter than in man; the mouth is seldom compressed or the lips thinned.

The face of woman is always broader and fuller at the outer corner of the eyes than that of man, and the

prominence of the cheek bones in woman usually results in the greater fulness and roundness of the cheeks.

The chin typical of woman is light in character as compared with that of man: it slightly recedes, is short from lip to tip, and is pointed, making the jawbone curve sharply upward after leaving the chin before making its sweep toward the ear.

The forehead, the cheek, and the chin are the chief points that are strongly characteristic of sex.

This illustration shows neither the forehead, mouth, nor chin that is typical of woman. Most of the women pictured by the artists of old, faces modelled in clay or brass or hewn out of marble, show the prominent, rounded forehead, the full, soft, and usually unformed mouth, the chin slightly receding, the jaw short and narrow. In the years gone by woman was much more the imaginative dreamer, the unassertive caretaker of the home, acknowledging the man as her lord and master, the one to whom she must look for protection and support, than she is in her fuller development of recent years.

Women like the one shown in this picture are not rare in this day and age. Many possess this particular formation of face; and whether the change in face formation is due to the different pursuits which now occupy woman, or whether woman has taken upon herself new duties, branched out into larger fields of usefulness because new tendencies are within her, it is not our

purpose to discuss; but it is undoubtedly true that the present-day independence of thought and action of woman must have its effect upon the faces of the present generation and the generations to come.

Here is a well balanced personality of Mental Physical Temperament: there is good back-head development, showing all the physical and social forces in command; breadth of head from ear to ear and fulness in all portions surrounding the ear indicate a nature sufficiently combative to make her take a stand for her rights, to make her not only take a firm stand, but push where obstructions are in her path. Plenty of caution, secretiveness, firmness, benevolence, hope, and spirituality are indicated by the development in the middle top head; conscientiousness in the extreme is strongly shown.

Look long at this forehead and brow. Here is the man's forehead formation with his independence of thought and action; excellent natural and developed quality is here indicated. Judgment of human nature and good temper will be found. Acute powers of reasoning from cause to effect, a habit of looking beneath the surface for the real meaning,—all of this is shown in the upper third of the forehead.

Now note well the lower third of the forehead and this brow which shows unusual strength. Analysis is strongly evidenced between the brows. Harsh criticism has no place in the breadth that is here found. Good, clear judgment lies behind the well developed

perceptive faculties, marked as they are by the eyebrow running at right angles from the nose. This is the mind quick to come to a correct conclusion, with ability to lay hold of and express vividly a given idea. The prominence at the outer corner of the brow indicates love of order both in mind and surroundings. The line extending up and back from this prominence shows calculation and farsightedness.

Notice how the brow has been drawn down over the eye and straightened in its formation with conscious mental effort to accomplish. This is a mind of real scientific tendency, well equipped for research along original lines, with power to tabulate logically the knowledge acquired. The upper eyelid in its droop over the eyeball shows plainly the habitual thinker, the lover of concentrated thought.

The well-formed eye, full, deep, and clear, indicates the sensitive, alert mentality, the well-trained mind always in control. The almond shape and the position of the eye tell of power to observe. The fulness beneath the lower rim speaks of ability to express in words that which is in the mind.

The breadth of face taken in conjunction with the back head shows that the exceptional qualities, not usual with woman, which are here found, do not detract from but simply add to the personality, for the whole head and face indicate strength of womanhood.

The nose, which is of more than ordinary strength, is nevertheless purely feminine in its delicacy of struc-

ture and in its fine lines; physical courage is found in the nostril, discrimination in the divided tip, analysis in the lowered septum, and caution in the width of the ridge at its root and the manner in which it joins the face.

Lines of ambition surround the mouth, which reveals both strength and kindliness. The lips are firmly closed, compressed, and thin, revealing a decided determined personality, bent upon the accomplishment of its purposes. Deliberate consideration and discretion are shown by the way in which the lips draw in the middle. Irritability, temper, and sarcasm are all slightly apparent.

The chin is excellent in its formation, indicating the qualities essential to the fullest development of this personality. Here we find obstinate determination controlled and regulated by the reasoning powers above. The depth and width of this chin show motive power, intensity of feeling (mental and physical), enthusiasm, strong affections; the jaw in its width and sweep to the ear assures the constitutional strength, usually lacking in woman, to withstand the exhaustive drain attendant upon close and constant mental effort.

Here is a woman partaking largely of man's power, equipped to enter man's field of effort and compete successfully with the best of them, yet a woman who has not lost the least part of her womanliness.

Plate LI

The illustration shows two boys—brothers—and children of the artist who illustrated this book; both of far more than ordinary ability, both gifted to a greater or lesser degree with a tendency toward art, and both as lovable youngsters as can be found.

Note the vast difference in head formation and the corresponding difference in the shape of the faces; the first is particularly broad through the back of the head where natural caution shows itself, a sign which is confirmed in the full, broad, reflective forehead. Secretiveness is shown in the broad nose as well as in the narrow dark eyes with a slight upward slant at the outer corners. The other, on the contrary, although not by any means credulous, has the open frankness of belief in others, and has the high forehead of benevolence and veneration, with greater breadth through the forehead and side head, where ideality and spirituality show themselves.

The first shows even at his early age a strong inclination toward philosophical reasoning and has a tendency to reason as to the cause and effect of the matters which he keenly observes. The broad constructive head

formation shows a love of pulling to pieces for the sake of building up, and which indicates a strong and vigorous physique. The ear is well formed to catch musical tone. Irritability and temper are shown in the narrow, dark eye, as are also a tendency toward sullenness and vindictiveness, and a sort of depth of mischief. The whole face shows great originality, which if properly directed will be a large asset to the man; he has a tendency to dodge an unpleasant issue, and subtlety of mind to aid him in his evasion. The brow is as yet hardly formed, nor is the nose, and yet there is already much of concentrated energy of thought and body in this youngster's face.

He is hard to control and susceptible to guidance only by affection; obstinacy is strongly apparent. The nostril already indicates physical courage; a strongly combative nature. The mouth in its youthful compression shows determination, decision, with self-will in the upper lip; something of selfishness in the lower one. There are wit and humour in the eye, cheek, and mouth; the chin is in harmony with the face.

The second, with more of ideality, dreams of the future, is less practical, is more of a student, sometimes led into mischief by the other. His is the dreamy eye, the honest and trustful eye; he is observant but deliberate, and willing to tell what he sees, whereas his brother has an alert, observant eye, but keeps to himself what he sees.

The eye shows intellect, the upper lid is already be-

ginning to show concentration and perceptive development. This is the scholarly type, easily guided, with but little obstinacy in his nature, inclined to take things seriously, strong in his likes, faithful in his friendships, truthful and frank. The nose indicates nothing, nor can anything be said of the mouth, which is closed with effort; both show the effects of nose obstruction. The lightness of chin and narrowness of jaw confirm the ear location, which indicates more of the mental nature than of the physical. The whole face is lovable and affectionate, that of a lad with which almost anything can be accomplished, if only care is given to the proper upbuilding of the physical side to correspond with the rather too active mentality. Both boys are full of undeveloped, but rapidly developing possibilities.



PLATE LI



PLATE LII

Plate LII

This portrait has been selected with express intent as a perfect illustration of what a man can do toward making his own face, or in other words his own character,—for, as we have often said within these pages, one is but the index to the other.

In the analysis of this picture we shall comment only upon the strength shown. The faults, if any, will be left unmentioned for the reader to find, and attention will be especially called to the evident conflict of inclinations and the conquest of strength, where weakness might have resulted in defeat.

Notice first the extreme prominence of the upper back head. Both the back-head line and the top-head line reach their highest point where they meet each other. This is the indication of what in most cases would be an excess of self-esteem and love of approbation, but in this case this indication gives the key to the situation.

The nose is that of the ease-lover, hollow in its line from tip to root; it is typically that of one who prefers to take the world as it comes rather than to fight for his own; of one inclined to drift here and there as a

result of this influence and that. All of this is confirmed by the chin and jaw, which are light in their formation, indicating that during early life physical strength was at a low mark and that there was not the constant urging of a vigorous body to stimulate both the mental and physical sides toward accomplishment.

The mouth, which was formerly much fuller than it appears in this picture, was but another confirmation of the same weakness, that of a sensuous, indolent nature dreading the effort which is necessary to enable one to overcome. But look at this head and face.

The brows are drawn down; the eyebrows close to the eye, running at right angles from the nose, showing ability to think and pull to pieces, and indicating the habit of positive, not negative, thought. All of the perceptive faculties are well developed, including a memory of facts, history, and dates of happenings; ability to carry in the mind's eye the topography of land; there is good judgment of time, size, weight, and colour, and a well-developed sense of order, both of mind and in arranging the material things around him. He is excellent in detail, mentally energetic in digging things out, having entirely overcome the tendency to let matters take their natural course. The particular type of analysis shown in the brow of this subject demands that he have the thing to be analysed actually before him, as abstract thought is not apparent in the brow. This is the brow of the man who with persistent effort has made himself love detail, excel in it.

It is true that the eye shows much temper and irritability, which is confirmed by the irregular mouth lines, but do not pass judgment until you take note of the manner in which the upper lip is drawn down and the lower lip drawn up in the centre, showing concentration and the controlling factor, discretion. Note also in this connection the middle line of the mouth and see how much of mental effort is here shown; other qualities are apparent, but note particularly the control which appears—the result of hard work.

There is fulness above the upper eyelid, hiding the rim of the lid, and no one can question but that this is the eye of concentration with a large degree of observation and penetration; the lines running around the corner of the mouth, extending from nostril downward, are the results of compression and a drawing in of the lips with the determination to do and to accomplish.

In this man undue self-esteem early came to partake of the nature of self-respect, which in conjunction with the natural caution (shown in the closeness of ear and width of head about the ear) brought about the desire to attain the very best of which he was capable. Slowly but surely time has left upon his face that strength which comes only from effort.

Plate LIII

This picture in profile gives some idea of what can be judged from the natural formation of the face.

The bone and cartilaginous structure can be estimated much more easily in profile; whereas to get the whole significance of the muscular and fleshy tissue the full face should be seen.

Although the forehead is covered, the position of the eyebrow and eye plainly bespeak the reflective type, the one which absorbs without analysing, committing easily to memory without conscious thought and giving out in the same manner, possessing a splendid memory for things so learned, but having no memory of the things which must be analysed before they are accepted.

The eyebrow indicates the erratic nature, fanciful of mind. The upper eyelid shows a little self-consciousness, a little over-sensitiveness, both of which qualities were more noticeable in years gone by than they are now. The full and rather prominent eye shows the imaginative dreamer, constant in affections, sanguine of nature, up in the clouds one minute, down in the depths the next, full of hope, but easily influenced. This is the prominent blue eye which indicates the effervescent



PLATE LIII



PLATE LIV

temper, quickly roused and as quickly gone, the nature that forgives and forgets. The fulness beneath the lower lid indicates well developed powers of facial and verbal expression, the nose shows delicate and refined sensibilities, artistic tastes, literary instincts, and a tendency to spring to the defence of friends. The upper lip is excellent in its controlled compression, with a little selfishness in the way it hangs slightly forward, something of self-will, a slight indication of temper and irritability in the upper rim line, a nature sensuous without sensuality; the mouth as a whole shows love of good things; the full roundness of the jaw carries strength of purpose when found in conjunction with the well formed but rather mannish chin, which denotes intensity and enthusiasm in affections.

This profile shows a face in perfect harmony, equally divided into thirds, each feature in proportion with the others. It is not a nature of fiery energy or constant motion, but rather that which possesses an even purpose to accomplish by steady persistence.

Plate LIV

Overcome your feeling of repulsion and look carefully at this picture, note the face as a whole; look carefully for the lines of strength or weakness, analyse the impressions which come to you, decide what feature causes the feeling, and look for confirmation or contradiction in the others.

The head bulges beyond its foundation upon every side; the forehead comes prominently forward; the upper head is flat and square—all these are signs of weak mentality and a lack of spirituality, imagination, or benevolence.

The narrowness of the forehead and the sunken temples indicate limited mental scope and a consequent unenlightened pessimism.

Calculation is strongly shown upon the outer corner of the forehead, but order is absolutely lacking, the ear is far back upon the head, the whole face shows both physical and mental weakness, with none of the softening instincts of friendship or love.

The eyebrow, characterless or worse, arches away from the nose with an almost cruel wave; the many

wrinkles between the brows show the type, which is ignorant, critical, fault-finding, constantly whining and complaining.

Temper and irritability appear in the fulness above the outer corner of the eye and are confirmed and emphasised in the mouth. Duplicity, self-consciousness, ignorance, and narrowness of mind are shown in the oblique setting of the eye, and in the thickness of the upper lid, which also shows coarseness of nature.

The eyes oblique and close together, in conjunction with the flat nose, which is light of formation, hollow in the ridge, with the point dropping below the point at which it joins the face,—all show the secretive, suspicious, unlovable nature.

The nostril, in conjunction with the mouth, shows, in its dilatation, an excess of sensuality.

The upper lip shows the extreme of selfishness, ignorance, self-will, temper, and resentment; the lips are always curled in an ugly snarl.

Mentality and control are absolutely foreign to this nature, therefore none appears in the mouth. The looseness of the weak, exaggerated lips produces in this face the peculiar effect of physical weakness combined with an undue development of the tendencies which accompany physical strength. This almost bestial mouth is confirmed in its indications by the development in the chin, the ball drawn forward and up—again a strange contradiction. This is a picture of one who

is almost an imbecile, allowed to remain at large to be taken advantage of by all, until, like the hunted animal, she has necessarily developed the unlovable traits which are here shown.

Plate LV

It is absolutely a truth that no face can be either all good or all bad, but occasionally we find a face which is almost wholly one or the other and we can nearly always reason from the facial development as to the causes which have contributed to the result.

Look carefully first at Figure 3, and then at Figure 4. These figures represent the profile and full face of the same man. Study these figures in conjunction with your phrenological chart.

In Figure 3 the lower back-head is conspicuous by its absence; the softening effects of parental love, good fellowship, and instincts toward the social side are decidedly lacking. Even the natural instinct toward the animal affection is undeveloped, which accounts for the morose, discontented, ill-tempered, and vindictive expression. The eye is narrowed in its dull intensity, the eyebrow drawn down in the inner corner, indicative of a nature brooding but not reasoning, resentful without cause.

Look to the mouth for confirmation of these signs; the upper lip juts forward, it is puffed between the centre and the corners, the under line of the upper lip

is arched upward. Irritability and resentment, self-will, sarcasm, and uncontrolled passion are all plainly shown.

Note that although the head is particularly high on the top at the back, there is a decided shortness in the line from the top of the ear to the top of the head; extreme self-esteem and excessive love of approbation are thus prominently shown, whereas the position of the ear, so noticeably high upon the head, leaves but little room for tendencies toward the intellectual, and but little chance for the development of reasoning power to control and temper so unruly a nature.

The development around and about the back of the ear, plainly indicates the destructive, secretive, and combative nature, which is again shown in the narrow eye, the broad nose, the eyes slightly oblique drawing upward at the outer corners. The chin and nose are in good proportion, but note the low forehead and the consequent lack of benevolence and veneration, the indications of these softening influences being noticeably absent.

The sunken temple shows a nature inclined to depression, too narrow in mental vision; when in conjunction with this perceptive forehead and the narrow oblique eyes, this shows unmistakably a forceful nature lacking in reason, constantly acting upon impulse, striking without cause, brooding over injuries never received, and looking with ferret-like acuteness for an opportunity to get even.

Now direct the whole attention to Figure 1. The forehead lines show a degree of thought; perception is more than ordinarily developed; the brows run almost at right angles to the nose, although they have already taken an upward trend at the outer corners, indicating a lack of development of order and calculation.

There is something kindly in the eye in spite of its oblique setting. Concentration, penetration, and observation are also evident, which bespeak the possibility that under different training and in other environment the life might have been developed along higher lines.

The nose is coarse in its make-up, the nostril hard and cold, caution being plainly evident; selfishness is shown in the prominent upper lip as it hangs forward without control or compression. The chin shows plenty of physical force, executive power, and intensity, all of which signs are confirmed by the prominence of the ear. The width of the jaw, in conjunction with the narrow head and the lack in the middle and upper third of the forehead, shows decided obstinacy, a surly disregard of the will or wish of others, together with an ignorant adherence to his own way, whether it be right or wrong.

Figures 1 and 2 show the same man ten years later. The head formation has changed but little, but the forehead and face show the passage of time. The upper two-thirds of the forehead do not show any marked change, the ability to reason from cause to effect is still absent.

The lower third of the forehead in the centre has materially strengthened, the natural powers of observation have been used, the inherent love of looking into things, of knowing everything, has grown apace. The eyebrow leaves the eye with a wave upward and backward, lessening the indication of stability of character; taken in conjunction with the eye it strengthens the impression of cunning, vindictiveness, and treachery. The eye is alert, hard, and cold; motion and action are in the eye and brow, but thought is lacking. There is tremendous psychic power, with powerful instinctive impressions.

Always narrow in his views, he has become more so; always fond of admiration, his face more strongly indicates it; always selfish, tyrannical, and morose, his mouth still gives proof of these qualities, but the mouth has gained a certain strength which has been forced upon it by the training through which this unruly nature has passed; discipline has had its effect, the upper lip has been drawn down; control is present. The control has been developed partly as the result of necessity, partly because the increased cunning, shrewdness, and subtlety shown in the eye are caused by conscious thought which has contracted and drawn down the muscles, and partly because a certain sheer animal courage has made him face the music with a smile. Scheming, heartless selfishness is in the mouth and eye, as the eye narrows and the upper lip, although straightened, still hangs forward.

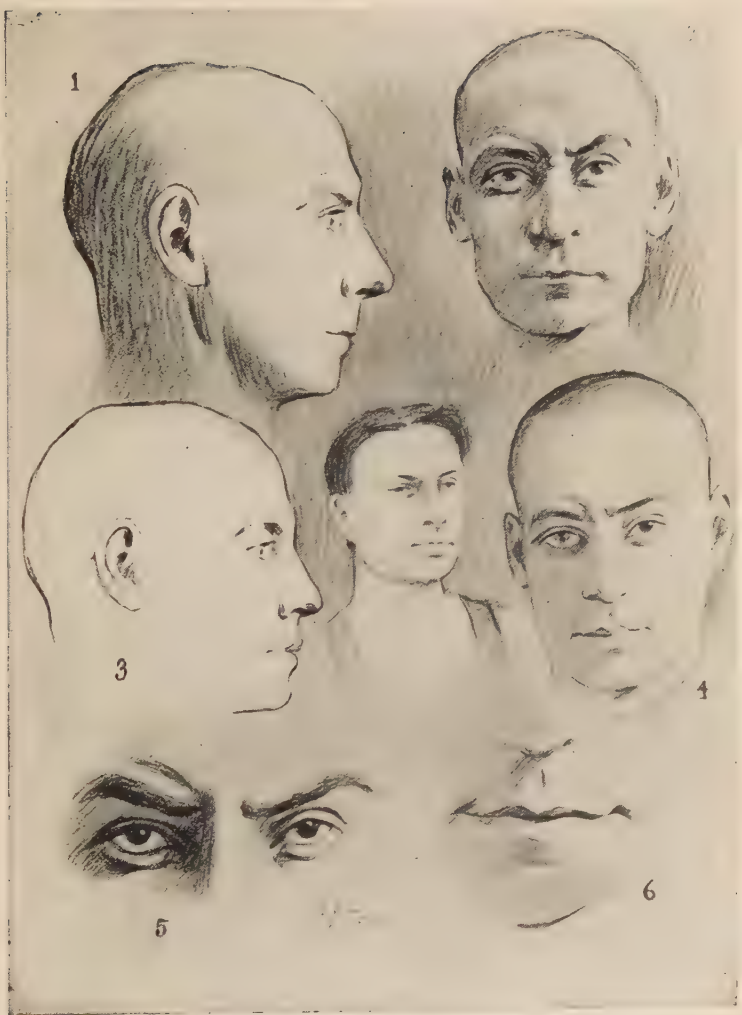


PLATE LV

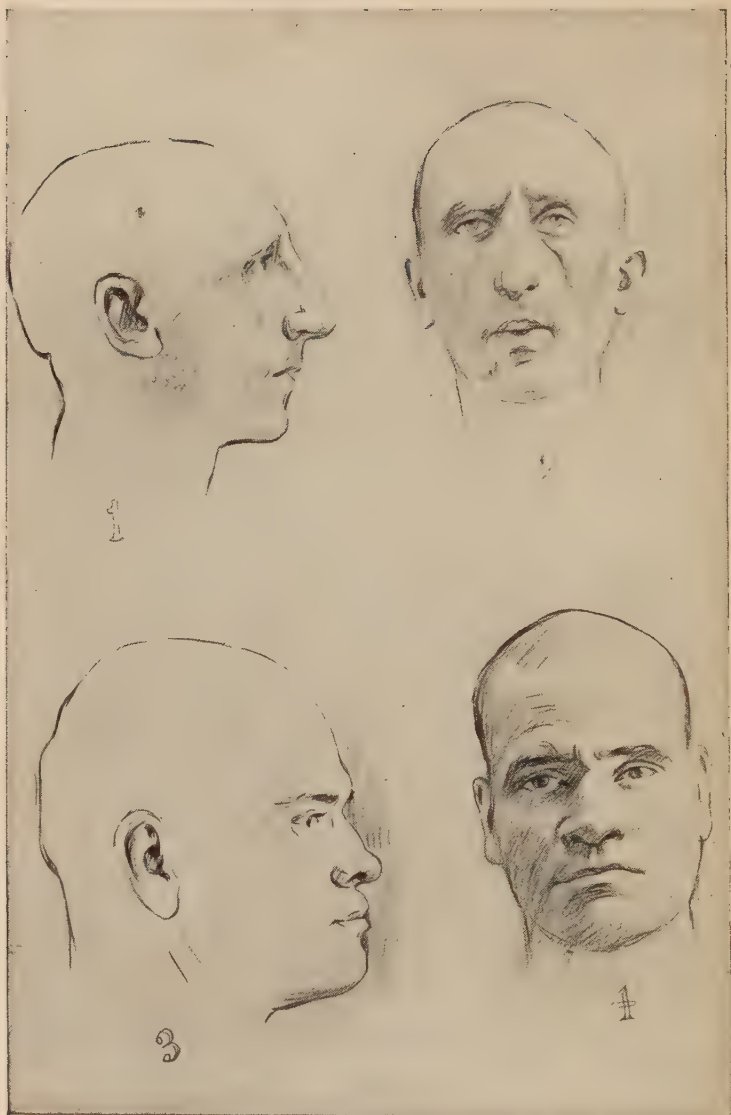


PLATE LVI

Note the enlarged drawing of the eyes and mouth, the eyes and eyebrows giving a more decided impression of treachery, cunning, and cruelty; the mouth presenting a stronger illustration of passion, temper, irritability, and selfishness.

Note the drawing between Figures 3 and 4, note the flatness of the head and also the illustration of physical concentration in the eye as the lids from above droop downward and the lid from below draws upward.

This man was killed upon the street by a police officer after an encounter in which each had emptied six shots into the other. Thus ended a life of continued crime.

Plate LVI

Figures 1 and 2 illustrate the same head: one in profile; the other full face. It can seldom be said that a face absolutely lacks strength, but here in truth is weakness fully pictured. Look as you will, search each line, examine the head, then each feature, one at a time and in combination—separately or collectively they are devoid of strength. Little space need be given to the analysis of this head and face, and only a few of the more apparent deficiencies will be mentioned and, as it may be termed, some of the points which show the development of weakness. The head in profile appears far better than the front view.

The rolls of flesh at the back of the neck show the habit of physical excess. The whole make-up is such that there is but little real tendency towards fleshy growth, and this development simply confirms the unquestioned weakness and absolute lack of character.

The top and forward part of the head indicate in their flatness but little self-esteem. This is the type that shifts from one side to another, showing no firmness, having no stability of any kind. Such an one is not a loyal friend, but is self-seeking, and has no spiritu-

ality, veneration, or benevolence. He is lacking in even ordinary knowledge of human nature; he possesses neither the power nor the wish to reason.

Note what is apparently a development in the perceptive region, or the lower third of the forehead, but do not be misguided, for this is really not development but simply an apparent prominence caused by the exceeding lack in the surrounding formation.

Notice the wrinkles between the brows, the result of an irritable mind, natural constitutional weakness causing a constant tendency toward nagging and fault-finding.

See the narrowness of the forehead in front, particularly in the region of order and calculation at the outer corner of the eyebrow; the eyebrow is hardly noticeable, what there is being wild in character, plainly showing the erratic mortal, who throws the brows up one minute and draws them down the next, aimlessly and vainly trying to think. The eyebrows themselves sink in like those of a child of undeveloped mind without perceptive faculties.

In its oblique position, running downward from the nose, the eye denotes shiftiness and duplicity in combination with cringing servility. Here is the liar, the cowardly sneak thief. Note the vast difference between the eye which runs obliquely up from the nose and that which, as in this case, runs directly down. The first indicates treachery, and deceit, but the sort which is found in the lion, tiger, or leopard, whose feline

courage is known. Where the eye runs downward, although the same qualities are shown, courage of any kind is absent and only weakness is present. This is the eye of the coward. Like the fox whose eyes his resemble, he steals under cover of darkness upon the helpless and unguarded. This eye is a good illustration of the self-conscious and over-sensitive nature, these qualities caused by the abuse of the constitution and by a continual drain upon the system resulting from physical excess. This is shown in the upper eyelid which droops over the eye; note the difference between this droop and the droop of concentration as shown in Plate XI, Figure 1. The rim of the eyelid is not sharply delineated nor is there any developed fulness between the upper eyelid and the eyebrow, nothing but the hollow blankness of the brainless creature; the eye is dull, liquid, and expressionless.

The nose in itself is not poor, although it is narrow in formation, the point drawn down indicating the melancholic pessimism of worry; the nose also confirms the head indication back of the ear, that of secrecy and suspicion, not of caution; there is no indication whatever either in the eye or in the nose that any kind of courage ever existed in this personality.

The upper lip, selfish as it hangs forward, is a little drawn down, showing a slight development, but the whole face would lead one to believe that this contraction has resulted more from bearing what has been forced upon him than from the assumption of a burden,

for there is no indication of any capacity to carry either a mental or physical load. This mouth in its narrowness and smallness shows the miserly nature; the puff in the upper lip on each side of the centre showing irritability, but the degree of the quality which will result in ill-tempered nagging and not the degree which comes from intensity and force. The mouth does little but confirm the weakness of the whole face, the chin is narrow and the jawbone and chin are weak in their formation, the jawbone arching upward as it leaves the chin, instead of making the downward curved sweep of strength. There is no angle in the jaw beneath the ear. This formation shows the entire lack of stability.

The ear, in its position and formation, shows the rudeness of the nature and adds strongly to the general effect of degeneracy, proclaiming that this man, born weak, has become even weaker. He is like the weathercock, which changes its position with every wind that blows. He is the tool of the unscrupulous and is subject always to the influence of the minute,—will not prove even a good tool.

No greater comparison can be submitted than that shown between Figures 1 and 2 and figures 3 and 4 here given. Figures 1 and 2, unutterably weak physically and mentally, without character or personality; Figures 3 and 4 brutish and animal in the extreme, but yet with a certain strength which forces itself upon you.

In this head formation particularly notice the complete absence of any of the refining influences. It is heavy back of the ear, but there is no love of home, friends, or children. The head runs almost straight to a point at the back, showing self-esteem to an excessive degree, which, in combination with the narrow low head and consequent lack of reason or judgment, can indicate only the ignorant, obstinate, unruly nature.

Little need be said of the head, the deficiencies are so apparent; the forehead lacks in development in the upper third, showing entire absence of any real thought, all the instincts being those of the animal.

The brow shows something of development, and under softening and refining influences this face might have been greatly changed, but the lower face plainly reveals that even the conscious thought has been directed toward formulating plans to accomplish physical ends.

The eye reveals little else than cold heartlessness and an abundance of misdirected physical force. The slight upward trend of the eye shows animal cunning.

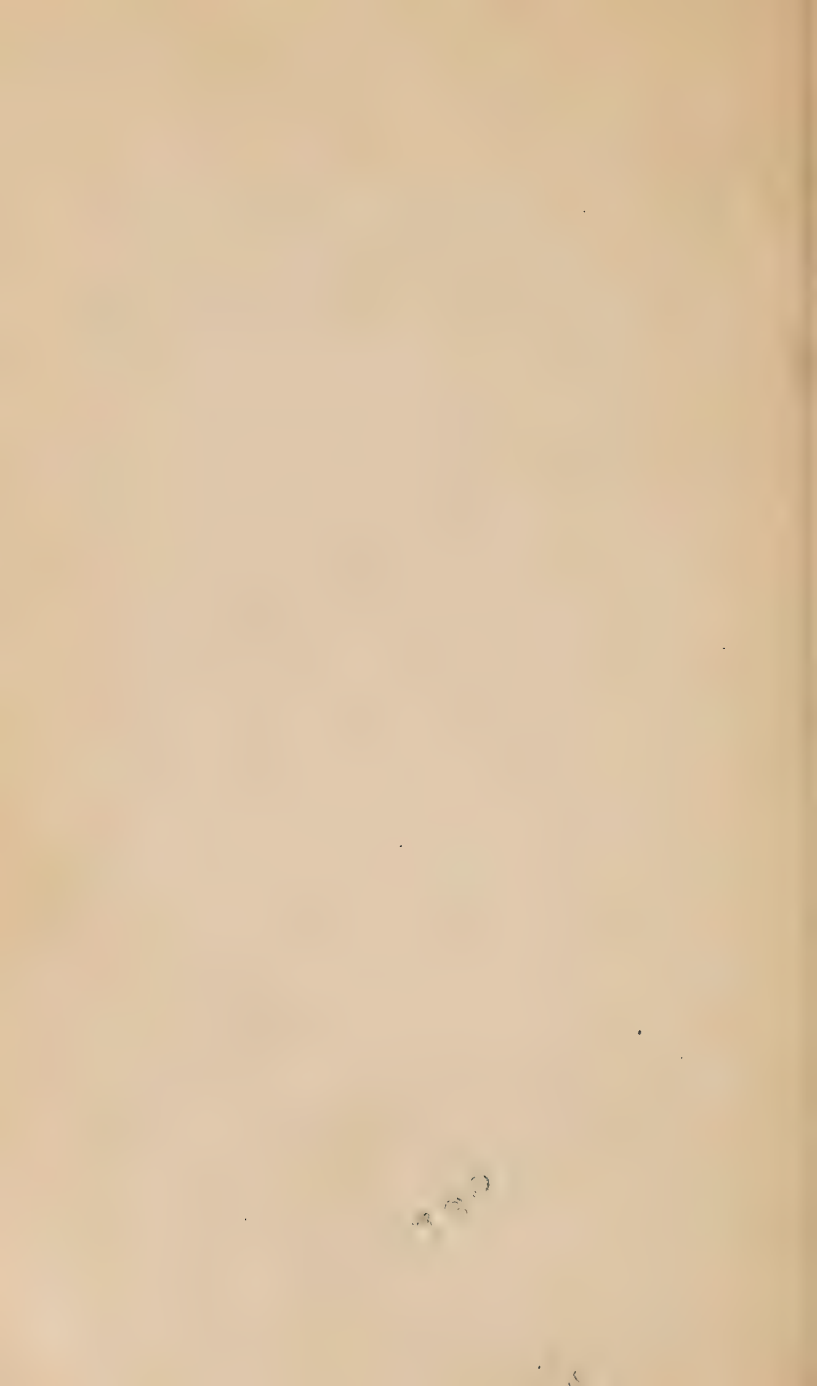
The nose is rude in structure and serves only to emphasise the general coarseness of the face. Observe the swelled effect at the tip extending from a half inch above the tip to the curve of the nostril. The width of the nose shows something of caution.

In profile, the lower third of the face protrudes beyond the brow. In the front view, the lower lip creeps up over the upper lip. Study the mouth care-

fully, for it tells the whole story of brutality and degradation.

This is an excellent illustration of a degenerate,—the morose, ignorant, and brute side of man.

Animalism, ungoverned either by refined tendencies or by mentality, has been made the actuating power in this life.



138

F782

c.1

*45039

Fosbroke, G. E.

Character reading

